

United States Department of the Interior
National Park Service

National Register of Historic Places Registration Form

This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in *How to Complete the National Register of Historic Places Registration Form* (National Register Bulletin 16A). Complete each item by marking "x" in the appropriate box or by entering the information requested. If any item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classification, materials, and areas of significance, enter only categories and subcategories from the instructions. Place additional entries and narrative items on continuation sheets (NPS Form 10-900a). Use a typewriter, word processor, or computer, to complete all items.

1. Name of Property

historic name Union Baptist Church

other names B-2965

2. Location

street & number 1219 Druid Hill Ave.

☐ not for publication

city or town Baltimore City

☐ vicinity

state Maryland code MD county Independent city code 510 zip code 21217

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act of 1966, as amended, I hereby certify that this ☒ nomination ☐ request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60. In my opinion, the property ☒ meets ☐ does not meet the National Register criteria. I recommend that this property be considered significant ☐ nationally ☐ statewide ☒ locally. (☐ See continuation sheet for additional comments).


Signature of certifying official/Title

11-10-09
Date

State or Federal agency and bureau

In my opinion, the property ☐ meets ☐ does not meet the National Register criteria. (☐ See continuation sheet for additional comments).

Signature of certifying official/Title

Date

State or Federal agency and bureau

4. National Park Service Certification

I hereby, certify that this property is:

☐ entered in the National Register.

☐ See continuation sheet.

☐ determined eligible for the National Register.

☐ See continuation sheet.

☐ Determined not eligible for the National Register.

☐ removed from the National Register.

☐ other (explain): _____

Signature of the Keeper

Date of Action

Union Baptist Church (B-2965)

Name of Property

Baltimore (independent city), MD

County and State

5. Classification**Ownership of Property**

(Check as many boxes as apply)

- ☒ private
☐ public-local
☐ public-State
☐ public-Federal

Category of Property

(Check only one box)

- ☒ building(s)
☐ district
☐ site
☐ structure
☐ object

Number of Resources within Property

(Do not include previously listed resources in the count)

Contributing

Noncontributing

1

buildings

sites

structures

objects

1

0

Total

Name of related multiple property listing

(Enter "N/A" if property is not part of a multiple property listing)

N/A

number of contributing resources previously listed in the National Register

0

6. Function or Use**Historic Functions**

(Enter categories from instructions)

RELIGION: church

Current Functions

(Enter categories from instructions)

RELIGION: church

7. Description**Architectural Classification**

(Enter categories from instructions)

LATE VICTORIAN: High Victorian Gothic

Materials

(Enter categories from instructions)

foundation STONE

walls STONE

roof Slate

other

Narrative Description

(Describe the historic and current condition of the property on one or more continuation sheets)

Union Baptist Church (B-2965)

Name of Property

Baltimore (independent city), MD

County and State

8. Statement of Significance

Applicable National Register Criteria

(Mark "x" in one or more boxes for the criteria qualifying the property for National Register listing)

- ☒ **A** Property is associated with events that have made a significant contribution to the broad pattern of our history.
- ☒ **B** Property associated with the lives of persons significant in our past.
- ☒ **C** Property embodies the distinctive characteristics of a type, period, or method of construction or represents the work of a master, or possesses high artistic values, or represents a significant and distinguishable entity whose components lack individual distinction.
- ☐ **D** Property has yielded, or is likely to yield, information important in prehistory or history.

Criteria Considerations

(Mark "x" in all the boxes that apply)

Property is:

- ☒ **A** owned by a religious institution or used for religious purposes.
- ☐ **B** removed from its original location.
- ☐ **C** a birthplace or grave.
- ☐ **D** a cemetery.
- ☐ **E** a reconstructed building, object, or structure.
- ☐ **F** a commemorative property.
- ☐ **G** less than 50 years of age or achieved significance within the past 50 years.

Narrative Statement of Significance

(Explain the significance of the property on one or more continuation sheets)

Area of Significance

(Enter categories from instructions)

ARCHITECTURE

SOCIAL HISTORY

ETHNIC HERITAGE, Black

Period of Significance

1905-1923

Significant Dates

N/A

Significant Persons

(Complete if Criterion B is marked above)

Johnson, Rev. Dr. Harvey

Cultural Affiliation

Architect/Builder

Beardsley, William J., architect

9. Major Bibliographical References

Bibliography

(Cite the books, articles, and other sources used in preparing this form on one or more continuation sheets)

Previous documentation on files (NPS):

- ☐ preliminary determination of individual listing (36 CFR 67) has been requested
- ☐ previously listed in the National Register
- ☐ previously determined eligible by the National Register
- ☐ designated a National Historic Landmark
- ☐ recorded by Historic American Buildings Survey
- ☐ # _____
- ☐ recorded by Historic American Engineering Record.

Primary location of additional data:

- ☒ State Historic Preservation Office MIHP#: B-2965
- ☐ Other State agency
- ☐ Federal agency
- ☐ Local government
- ☐ University
- ☐ Other

Name of repository:

Union Baptist Church (B-2965)

Name of Property

Baltimore (independent city), MD

County and State

10. Geographical Data

Acreage of Property

0.27 acre

USGS Baltimore West MD Quadrangle Map

UTM References

(Place additional UTM references on a continuation sheet)

1	1 8	3 5 9 6 0 4	4 3 5 1 3 0 0	3						
	Zone	Easting	Northing		Zone	Easting	Northing			
2				4						

☐ See continuation sheet**Verbal Boundary Description**

(Describe the boundaries of the property on a continuation sheet)

Boundary Justification

(Explain why the boundaries were selected on a continuation sheet)

11. Form Prepared By

name/title Stefan Goodwin, Ph.D., Urban Anthropologist and Dean R. Wagner, M.A., Historical Preservationist

Organization

date June 22, 2009

street & number 1213 Roundhill Road

telephone (410) 235-7768

city or town Baltimore

state Maryland

zip code 21218-1448

Additional Documentation

Submit the following items with the completed form:

Continuation Sheets**Maps**

A USGS map (7.5 or 15 minute series)

A Sketch map for historic districts and properties having large acreage or numerous resources.

Photographs

Representative black and white photographs

Additional Items

(Check with the SHPO or FPO for any additional items)

Property Owner

(Complete this item at the request of SHPO or FPO)

name Union Baptist Church

street & number 1219 Druid Hill Avenue

telephone (410) 523-6880

city or town Baltimore

state Maryland

zip code 21217-3032

Paperwork Reduction Statement: This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C. 470 et. seq.).

Estimated Burden Statement: Public reporting burden for this form is estimated to average 18.1 hours per response including the time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Chief, Administrative Services Division, National Park Service, P.O. Box 37127, Washington, DC 20013-7127; and the Office of Management and Budget, Paperwork Reductions Project (1024-0018), Washington, DC 20503.

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

B-2965
Union Baptist Church

Name of Property

Baltimore (independent city), MD

County and State

Section 7 Page 1

Description Summary:

Located on Druid Hill Avenue in the Upton neighborhood of Baltimore, Maryland, Union Baptist Church exemplifies an adaptation of High Victorian Gothic religious architecture for a mid-block urban setting. The architect, William J. Beardsley of New York, designed the 1905 building to fit within a neighborhood where most buildings were masonry, multi-story, and located on narrow elongated lots with little setback from the sidewalks. The two-story, grey granite church has a soaring street façade trimmed with decorative features in limestone imported from Indiana. Among the features of its Gothic Revival design are its perpendicularity that is emphasized by means of a steeply-pitched gable roof with a series of smaller gables that are framed by frontal buttresses all of which extend beyond the roof line. Another important design feature is its windows that still hold their original high quality stained glass and that are lancet-shape on the second story and straight-headed on the lower level. The resource is characterized by a high level of architectural integrity.

General Description:

Its steep roof, lancet windows in a three-bay composition with frontal buttresses segmented by limestone coping, and its emphasis on one or more gables facing the street recall features of the Episcopal Church of the Holy Cross in Kingston, New York, an earlier design by William J. Beardsley. Union Baptist Church, however, was designed later in the architect's career and responded to some new design challenges. Union Baptist Church represents an adaptation of Late Victorian, High Victorian Gothic ecclesiastical architecture for a mid-block urban setting where multi-storied buildings with minimal setbacks are located very close to each other on narrow elongated lots. Lacking an open location, the architect opted to design a more complex street facade that pushed upward. For the purpose of perfecting the complex design of the street façade, even the frontal buttresses were made to soar well beyond the height of the steep roof, thereby adding to its Gothic Revival perpendicularity.

The Late Gothic architecture of Union Baptist Church was somewhat unusual for an ecclesiastical structure because of its lack of any tower, belfry, steeple, cross, turrets or transept as major design elements. Accessible from the public walkway above only two steps in stone, the simplicity of its silhouette was reflected in its lack of any type of exterior portico or porch. Instead, the design of Union Baptist relied on an interior one-story narthex or vestibule to provide a transition between the out of doors and the other major areas of its interior.

Union Baptist Church was designed symmetrically, mostly rectangular in plan, and constructed with solid walls of granite approximately 14"-18" thick. Because a slightly wider rear header section (which extended what would otherwise have been this rectangle by approximately 8' on each side and to a depth of approximately 15' to the rear property line along Stoddard Alley), this basically rectangular church was technically slightly "T"-shaped. The wider rear section of the church was not intended to make an important design statement, as evidenced by its inconspicuousness from the street, height subordinate to the main block, lack of ornamentation, and absence of windows other than those facing the alley, which are plain.

Equally spaced on each side of the main body of the church are seven engaged stone masonry buttresses. The rear-most buttress on each side incorporates a chimney. Each lateral buttress functions structurally to help

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

B-2965
Union Baptist Church

Name of Property

Baltimore (independent city), MD

County and State

Section 7 Page 2

support the roof. The buttresses define a series of bays, each provided with centrally located windows at two levels, except that a door substitutes for the lower window in the second bay from the front on each side.

On the sides, all first-floor window openings are straight-headed. The windows in each of these openings contain two long stained glass panels. Second-story windows on the sides of the nave are set in lancet openings and consist of side-by-side pointed glass panels topped with a quatrefoil pattern. The main rectangular body of the church is topped with a steep slate-clad roof, with small high-pitched triangular slate-covered dormers on each side providing additional light. These dormers are positioned directly above the side windows. Galvanized steel interior gutters within metal fascia on the north and south sides are serviced by two downspouts each.

The complex, vertical-emphasis design of the church's three-bay street façade includes three centrally located adjoining portals beneath highly decorative lancet arches in two levels. Features of the façade's design may make reference to the religious concept of trinity, such as its trio of portals, the three-bay composition of the façade, the sculptured trefoil ornamentation in the limestone decorative coping between some segments of the frontal abatements. Each of the side bays of the façade has two levels of fenestration, with straight-headed windows on the first floor and lancet windows on the second story. As on the sides of the church, the first floor windows are straight-headed and those on the second story are lancet in shape. The window openings in the principal façade are surrounded by decorative limestone with hood molding terminated in label stops. The side and rear window openings are simply framed in granite.

The space above the main portals in the front façade is dominated by a large stained glass lancet window with a complex composition. This huge window seems slightly to extend into the central gable in a manner typical of Gothic Revival buildings. While the side bays are also topped with gables, the central gable is by far the widest and the highest in elevation. Six frontal buttresses extend well beyond the roof line as granite spires. These frontal buttresses are doubled on each side of the central bay, emphasizing its importance.

The façade buttresses are segmented at various heights by limestone coping that contrasts with the surrounding grey granite in color, and capped with a triangular limestone gablet with trefoil decoration. As a consequence, the six buttresses along the street façade are highly ornamental as well as functional, as all six soar in height beyond the level of the roof where they were located. As the steep roof becomes progressively taller over the center bay, so do the decorative extensions of the frontal buttresses.

Finials at the vertex of each of the three gables extending across the top of the façade are identical to the finials atop each of the three arched Gothic surrounds that frame the trio of main portals. The three frontal gables that crowned the top of the façade therefore tended to unify the design composition of the façade as a whole. Similarly, the adjoining arches in ornamental limestone that framed the trio of portals recalled in smaller scale the more grandiose gables that extended across the top of the façade. Adding to the complexity of the decorative motifs on the façade, each side of the lancet-shaped arches above the three portals rested on an abacus that was atop an engaged column capital of floriated design. Thus, the three arches above the portals reflected in smaller scale the trio of gables that extended across the top of the façade high above the roof. Emphasizing the lines of the gables, moreover, was color contrast provided by elements in limestone. Matching this limestone was a belt course that ran across the entire front of the church at the level of the bottom of the

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

B-2965
Union Baptist Church

Name of Property

Baltimore (independent city), MD

County and State

Section 7 Page 3

first floor windows. Hence, the symmetrical façade overall was characterized by restrained bichromy of grey granite contrasting with lighter colored limestone, which as noted in the *Afro-American Ledger* of August 5, 1905, had been acquired by special order from Indiana. (A delay in the delivery of this cast-stone detailing halted construction for a two-week period.)

The interior of the church is arranged symmetrically. From the sidewalk, one enters a central narthex or reception area through any of three main portals. On each side of the narthex a half-turn stairway leads to the second-story sanctuary. Directly opposite the main portals on the other side of the narthex are doors leading into a large room on the ground floor, originally called "a lecture room" (*Afro-American Ledger*, December 30, 1905) and much later "a room of remembrance." Apart from restroom facilities on either side of the narthex, the only other major space on the ground floor is a kitchen that occupies most of the rear of lower level.

The second-story sanctuary consists mostly of a nave with two ranks of seating separated by a broad central aisle, and aisles along each of the sides. The pews face an elevated chancel, raised above the level of the nave by two steps and framed by a Gothic arch. The semi-hexagonal sides and back of the chancel, although fully enclosed within the basically rectangular structure of the church, compose a faux apse at the rear of which a stained-glass lancet window is framed by organ pipes above a choir loft. The chancel is flanked on either side by a tall Gothic arch holding a lancet-arched doorway leading to areas used for a vestry, offices, and other utilitarian and support functions. The symmetrical composition may reflect the symbolism of the Trinity, as suggested on the exterior.

The roof framing features decorative exposed trusswork supported by the stone walls and buttresses. The interior of the roof is finished in beaded wood planking. Light enters the sanctuary the stained glass lancet windows along both sides of the nave, through centrally located lancet windows with stained glass at both ends, and through the tiny dormers with trefoil windows.

The church building retains a high degree of integrity. The exterior remains essentially unaltered and undamaged. Relatively minor changes are noted to the roof dormer windows, some window jambs, and the transoms and doors at the front façade. Restoration of these details is currently in the planning stages. Part of the interior plaster finish of the sanctuary has been removed in response to a complex moisture infiltration problem, documented in an engineering report that Union Baptist Church commissioned in 2008.¹ The wainscoting on the side walls has been extended in a sympathetic manner to conceal a modern HVAC system. Consequently, no visible ducts in any way mar the interior of the historic sanctuary. Union Baptist Church reflects a high level of workmanship and retains a high degree of architectural integrity.

Subsequent to the building's completion in 1905, campaigns of renovation, preservation, and restoration took place in 1923, 1955, 1964, and 1974. Although several of these postdate the period of significance, they are outlined here to present a comprehensive record against which to assess the integrity of the historic structure.

¹ This project involved leak testing based on the American Architectural Manufacturers Association's (AAMA) Guide Specification (501.2), field checking of metal storefronts, curtain walls, and sloped glazing systems for water leakage.

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

B-2965
Union Baptist Church
Name of Property

Baltimore (independent city), MD
County and State

Section 7 Page 4

In a general church meeting of March 5, 1923, a motion was approved to borrow \$3000 for an improvement project at the church. The minutes of July 26, 1923 specified the work as having included frescoing the entire building, new carpet, light fixtures, new roof, relining the baptismal pool, new front door, exterior painting, and tiling the vestibule and lavatories.

In 1955, under the leadership of Reverend Baxter L. Matthews, the congregation purchased a building adjacent to the church at a cost in excess of \$150,000 to use as its Harvey Johnson Community Center. By means of a hyphen that is well recessed from the facade, this low-elevation property is connected to the south side of the historic church in a manner that does not obstruct the second-floor stained glass windows nor otherwise diminish the overall architectural integrity of the sanctuary. The Harvey Johnson Community Center functions as a major social service resource within the Upton neighborhood.

On September 1, 1964 Union Baptist Church hired J. Rothstein and Company to install four handrails on the two half-turn front stairways connecting the first-floor narthex or vestibule with the second-story sanctuary.

In 1974, Union Baptist Church hired the Leon Bridges Company of Baltimore, an architectural firm, to supervise a project that would involve both renovation and historic restoration. Cleaning and repair of stained glass windows, replacement of dormer windows, refinishing of the ceiling and end walls, removal of deteriorated plaster from side walls (a stopgap measure in response to moisture infiltration). Renovations included installation of new seating, a public address system, relocation of the baptistry from the second-floor sanctuary to the lower level, installation of closed circuit television, installation of a new and larger custom-made three-manual pipe organ from the Reuter Company of Kansas that cost \$70,000, air conditioning, replacement of carpet, installation of a new exhaust system in the kitchen, and installation of an elevator to make the church more handicap accessible. While the historic pulpit that had been used since the time that Reverend Dr. Harvey Johnson was pastor was replaced by a new one at this time, the former pulpit is still owned by the church, and is currently on loan to Baltimore's Reginald F. Lewis Museum of African American History and Culture. In connection with the installation of the new and larger organ, the original window opening behind the choir loft and organ pipe chase was infilled with brick on the exterior and plastered on the interior. Also, an exterior extension in brick was constructed at a higher elevation on the rear of the church thereby enhancing the effect of an apse. To replace the original lancet window, a new and larger "inspirational" stained glass window was created by the Willet Stained Glass Studios of Philadelphia and mounted into the apsidal extension above the larger organ chase. Because this brick extension on the rear of the church is visible only marginally from the alley, it does not materially compromise the building's integrity of design. The new window is entirely sympathetic to the overall design of the sanctuary.

Other than as resulting from moisture infiltration, most of the changes to the interior of the Union Baptist Church as constructed in 1905 have been minimal or have been undertaken in line with making the church more accessible (e.g., improved plumbing and restroom facilities, installation of some new hand railings for safety, and the installation of recessed bullet lights to give more light in the choir loft).

Except for the windows facing Stoddard Alley, all windows have been retrofitted with Plexiglas storm windows in an effort to protect the original stained glass and to conserve energy. This has been done in a manner that is consistently sympathetic with the historic nature of the resource. While storm windows to some

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

B-2965
Union Baptist Church
Name of Property

Baltimore (independent city), MD
County and State

Section 7 Page 5

degree mask the stained glass windows from the exterior, they actually function to better insure their maintenance and integrity. In the case of the large window that dominates the central bay of the façade, the storm window in place carefully mimics the sectional lines of the original stained glass window that it protects, hence, maintaining even from the exterior the outlines of a major design feature of the historic resource. The main sanctuary is bathed in light that enters it through windows filled with historic stained glass and that is supplemented by antique fixtures still suspended on their original chains. The steeply pitched ceiling, still finished by the original tongue and groove wood sheathing, reflects internally the angle of the roof. Additional natural light enters the sanctuary through tiny triangular roof dormers.

Despite removal of plaster on some secondary walls of the sanctuary above the level of their wainscoting, Union Baptist Church stands as an outstanding example of Late Victorian, Gothic Revival religious architecture that has been well maintained through more than a century. The property retains a high degree of architectural integrity, and derives architectural significance as an example of its type and period and as the work of architect William J. Beardsley. It derives additional significance in terms of social history, in terms of ethnic heritage, and for its association with Reverend Dr. Harvey Johnson as will be explained below. The church is currently working to correct the problem of moisture infiltration, and once that is resolved a phased program of additional restoration is planned. Working with a historically sensitive architectural firm, special emphasis will be placed on replacement of plaster where it is missing or an appropriate simulation. Also resulting from moisture infiltration, damage to some window jambs (although not visible to the naked eye) will be addressed. Fortunately, the main sanctuary is otherwise free of any deteriorated moldings, railings, or other woodwork requiring repair. A final phase of restoration will likely involve cleaning and re-pointing of its exterior walls and repair of its original system for collecting and dispersing rainwater.

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

B-2965
Union Baptist Church
Name of Property

Section 8 Page 1

Baltimore (independent city), MD
County and State

Significance Summary

The Union Baptist Church is significant locally under Criterion C as an example of the Late Victorian, High Victorian Gothic style applied to an urban ecclesiastical building. It represents the work of New York architect William J. Beardsley. Best known for his residential, ecclesiastical, and institutional work in the Hudson Valley and on Long Island, Beardsley executed several commissions in Baltimore after establishing an office in the city in the wake of the Great Fire of 1904.

The church derives additional significance under Criterion A for its association with the history of Baltimore's African American community. Tracing its establishment to 1852, the Union Baptist congregation is among the earliest Baptist congregations in Baltimore, and has maintained an active and influential role in the city's development throughout its history, particularly in the areas of community service and civil rights. The church derives additional significance under Criterion B for its association with the Reverend Dr. Harvey Johnson (1843-1923), its pastor from 1872 to 1923. An early leader in the Civil Rights movement, Dr. Johnson was a founder of the Mutual United Brotherhood of Liberty of the United States of America, fought to defeat Jim Crow laws as they applied to transportation in Maryland, and advocated self-determination for African American organizations. His writing, preaching, and public speaking addressed a wide range of subjects. Under his direction, the Union Baptist congregation assumed an increasingly active role in the quest for social justice and civil rights in Baltimore, a tradition it has maintained to the present.

The period of significance, 1905-1923, begins with the construction of the church and extends through Dr. Johnson's pastorate. During this period the church substantially achieved its present form and configuration.

Significance of the Resource in Terms of Architecture

The Baltimore Fire of February, 1904 created a great demand for architects, builders, and contractors to replace the commercial and residential property that was lost. Architects and builders from distant cities quickly established offices in Baltimore.

During February 7th, 8th, and 9th in 1904, a devastating fire set much of downtown Baltimore ablaze, destroying some 1,545 buildings over approximately 140 acres of land. The sudden loss of a substantial proportion of the city's real estate prompted a scramble to accommodate those displaced by the fire. Within days of the ruinous conflagration, which some claimed was the worst in scale that the United States had ever experienced, companies selling fire insurance took out large advertisements in the local newspapers, banks and holding companies advertised that their vaults were fire resistant, and a number of Baltimoreans even offered their parlors for rent as offices. Commercial real estate as far away as Norfolk, Virginia, Washington, DC, Philadelphia, and New Jersey was also widely advertised in Baltimore newspapers. Against this background, in an editorial on Monday, February 15, 1904 the *Baltimore Sun* expressed its concern that skilled and unskilled

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

B-2965
Union Baptist Church
Name of Property

Section 8 Page 2

Baltimore (independent city), MD
County and State

laborers belonging to various unions not unfairly exploit the situation by making outrageous demands for their services.

Baltimore was well supplied with contractors and builders before the Great Fire of 1904. A top tier of thirty such individuals and firms were organized into a so-called Master Builders Association of Baltimore, which maintained an association office at the Builders' Exchange on East Lexington Street. Other local builders of importance were such individuals and firms as Henry Momberger, B. W. and E. Minor, Edward Brady and Son, John Stack and Sons, Michael T. Horner and Co, Isaac Rosenzway, the Brittingham Company, Adams and Schwab, and Frank F. Healey and Company. In the wake of the Great Fire, however, numerous additional builders rushed to establish temporary offices in Baltimore. Among these were John R. Wiggins and Company from Philadelphia; the Thompson-Starrett Company, the Degnon Contracting Company and the George A. Fuller Company, all of New York City; Frank B. Gilbreth General Contractors with offices both in New York and Boston.

Architects who established temporary offices in Baltimore included the firm of Lord and Hewlett of New York, represented locally by Bayard Turnbull at 530 Park Avenue. Architect T. Henry Randall of New York accepted the commission to design the First National Bank building near the intersection of South and German Streets. Others who established temporary offices in Baltimore included Philadelphia architect W. I. Plact, and Butler and Rodman and William J. Beardsley of New York.

Beardsley, a well established and widely respected architect in New York State, advertised his services in Baltimore's *Daily Record* newspaper of February 16, 18, and 23, 1904, when he gave his temporary address at the Hotel Rennert. A late post-Great Fire submission to R. L. Polk's 1904 *City Directory* listed his Baltimore office at the Dime Savings Bank Building, 28 West Lexington Street. By the 1905 *City Directory*, Beardsley had relocated to 2206 E. Baltimore Street.

Probably never before or since was Baltimore able to draw on the talents of so many gifted architects during such a short and concentrated period of time. Simultaneous with the great building boom that took place throughout Baltimore's so-called Burnt District, many architects and builders undertook commissions in other parts of the city. Among these projects was William J. Beardsley's Union Baptist Church that is still standing at 1219-1217 Druid Hill Avenue.

The congregation of Union Baptist Church sold property it owned on North Street (now Guilford Avenue) and purchased land to build a new church in Upton in 1904. The same year, the Great Fire brought architect William J. Beardsley to Baltimore, and the congregation was able to engage him to design their new building. The project was announced in the November 23, 1904 issue of the *Daily Record*, and Wm. J. Beardsley was identified as architect.

Constructed between April 1905 and February 1906 under the supervision of William J. Beardsley, its architect, and Reverend Dr. Harvey Johnson, its visionary pastor, Union Baptist Church was financed entirely by African Americans, was never owned by a white congregation, and was not a product of vernacular design. Also in contrast to many other large African American churches of the same period that were constructed over several years that sometimes extended even into decades due to the need to secure the requisite funding, Union Baptist Church, largely as anticipated, was completed in slightly less than a year's time. For financial reasons,

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

B-2965
Union Baptist Church
Name of Property

Baltimore (independent city), MD
County and State

Section 8 Page 3

for example, it took the congregation of St. Paul A.M.E. Church, the earliest African Methodist Episcopal Church in Raleigh, North Carolina (listed on the National Register of Historic Places) 25 years after its cornerstone was laid in 1884 to complete its house of worship; its spire was constructed eight years later.

The construction of Union Baptist Church by an African American congregation, only four decades after Maryland became the first border state to bring an end to slavery, without any aid from whites and in a single, fully-funded building campaign, is worthy of note in the historical context in which the resource emerged. At the time of its construction, there were fewer than 1,000 African American property owners in the entire city of Baltimore; the *13th Annual Report of Bureau of Statistics and Information in Maryland* gives the figure as 801 (*Afro-American Ledger*, April 15, 1905).

Historical Significance of Resource in Terms of Social History

On May 10, 1852, a group of 57 Christians of African American descent began worshipping together under the leadership of Reverend John Carey in East Baltimore. These worshippers were the founding congregation of what is now Union Baptist Church, the fifth oldest African-American congregation established in Baltimore City. Union Baptist Church was founded within two decades of the First Colored Baptist Church of Baltimore, thought to be among the ten oldest black-led Baptist churches established anywhere in the United States (Smith 1994: 307), and twenty-two years after the Baltimore Hebrew Congregation became the first incorporated Jewish organization in Maryland. (Jewish Museum of Baltimore 2009; Fein 1971: 40, 59).

In 1852, the worshippers in the fledgling congregation led by Reverend Carey entered into an association with the predominantly white Maryland Baptist Union Association (MBUA). Thanks in part to financial assistance that Union Baptist Church received from MBUA, the congregation of Union Baptist Church was by the next year holding services in a small building located on Lewis Street in East Baltimore. The Lewis Street facility was located near both Mullikin Street and Orleans Street.

According to John W. Woods' 1864 *Baltimore City Directory*, Union Baptist Church remained in its location on "Lewis near Orleans" when slavery was officially ended in Maryland. On November 1, 1864, sixty-five guns boomed at Fort Henry and from other emplacements in Baltimore. Church bells tolled and flags waved from ships in the harbor as well as from many Baltimore houses and public edifices. Although blacks living in Baltimore tended to regard the day as one of thanksgiving, it only marked a new stage in their struggle for freedom, respect, education, jobs, housing, health care, and access to public accommodations in which Baltimore's Union Baptist Church would be destined to play a crucial role. Hardly had the day ended before the Maryland legislature passed vagrancy and other laws known as "Black Codes" that were meant to maintain a barely disguised type of caste-based semi-slavery.

Alongside this social reality, many white Americans who were interested in opening new educational opportunities to African Americans in the wake of the Civil War were motivated in large part by a desire to recruit blacks to carry out religious missionary work among other African Americans. As a consequence, many of the schools that whites established for freedmen in the wake of the war were seminaries, theological schools, or other types of institutions where curricula were both religious and secularly-based. Such institutions were especially meant to attract blacks as preachers, missionaries, and teachers who would recruit new members for

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

B-2965
Union Baptist Church
Name of Property

Section 8 Page 4

Baltimore (independent city), MD
County and State

the religious denominations to which their various white patrons belonged. An indication that such efforts were largely successful may be seen in the fact that from emancipation until the present, religious specialists have been among the most prominent of leaders in African American communities, not only with respect to issues directly relating to religion but also with respect to education and civic leadership. This is the context out of which much of Union Baptist Church's importance in terms of social history began to emerge.

There were few parts of the South and the Border State regions where the struggles of African Americans to achieve and sustain genuine liberation were not influenced by the mixed political, religious, and education agendas of their white compatriots. In Baltimore shortly after the end of the war, the white-led Conference of the Methodist Episcopal Church established the Centenary Biblical Institute in 1867, initially for the purpose of recruiting black men who would convert to Methodism and bring other blacks into the fold. For a while, Baltimore's Centenary Biblical Institute also had branches in Lynchburg, Virginia and at Princess Anne on Maryland's Eastern Shore. Similarly, the essentially all-white American Baptist Home Mission Society (ABHMS), sponsored for African Americans a National Theological Institute with branches in Washington, DC and in Richmond, Virginia. Shortly after its establishment, the two branches separated, and it would be 34 years before they would reunite and continue their evolution into Union University, later becoming Virginia Union University. It was during this period of separation, when the Washington branch was known as Wayland Seminary, that Harvey Johnson matriculated there. The institution's name commemorated Francis Wayland, an abolitionist former president of Brown University (Union Baptist, November 16-30, 1922).

As reported in the *New York Times* of August 22, 1866, "A convention of colored Baptist preachers, from all parts of the United States, is in session here [Richmond, Virginia]. The meetings are held at the Ebenezer Church, and are attended by crowds of colored people, who manifest great interest in the proceedings. The report of the Business Committee will be presented tomorrow." It would appear therefore that although Union Baptist Church was at this time affiliated with the predominantly white Maryland Baptist Union Association (MBUA), black Baptists nationally also were involved in certain organizations under their own management even before the Civil War was winding down. This picture of black and white Baptists sometimes continuing to maintain both their unity and separateness is further underscored in an article entitled "Interracial Cooperative Missions among Blacks by Alabama's Baptists, 1868-1882" published in the *Journal of Negro History* (Crowther 1955: 131-139).

Members of the Saratoga Street African Baptist Church merged with Union Baptist Church on Lewis Street in 1866. In 1868, Rev. William Williams, then pastor of Union Baptist, requested the Rev. Franklin Wilson, Christopher West, Henry Taylor, and Hiram Woods to purchase the Disciples Meeting House on North Street for use of the church. When, however, the church decided to move from Lewis Street to North Street, it was met with "no little opposition from some of the members, who still clung [sic] tenaciously to the Lewis Street Church" and initiated litigation hoping to halt the move. Although 36 members left the congregation, most of them returned after the suit was settled in favor of the church (Union Baptist, November 16-30, 1922).

With a history of poor health, Reverend William Williams died on January 24, 1872 at age thirty-two. By this time, the membership of Union Baptist Church had increased to 240 and the congregation had paid off \$5,000 of the purchase money that had been advanced for their church. During the next nine months, Professor

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

B-2965
Union Baptist Church
Name of Property

Baltimore (independent city), MD
County and State

Section 8 Page 5

G. M. P. King, the white president of Wayland Seminary, regularly sent student pastors to preach at Union Baptist at the request of the congregation in order that its members might select someone to become their next pastor. One of the visiting pastors was Reverend Harvey Johnson, who had graduated from Wayland Seminary in 1872 and was at the time working in Virginia under the auspices of the Northern Home Mission Society. From 1868 through most of 1872, Johnson had been studying to become a Baptist minister. While during this period he was partially supported by fellow Baptists resident in Watertown, Massachusetts, he was also partially self-supporting through his missionary work and work as a school teacher for the Home Missionary Society during his vacation periods. In October 1872, the congregation of Union Baptist Church selected Reverend Harvey Johnson as its regular pastor effective from November (Union Baptist, November 16-30, 1922).

On December 1, 1875 (Liber G.R., No. 723, Folio 69) Union Baptist Church in association with Maryland Baptist Union Association (MBUA), of which Hiram Woods was president, sold the property it had been using on North Street to George H. Sargeant for the sum of \$5,000. Union Baptist Church then acquired another property on North Street, and constructed a new edifice with a larger capacity. The congregation's new North Street church cost slightly in excess of \$20,000 and was dedicated in 1876.

In May, 1904, the congregation of Union Baptist Church sold its handsome three-bay edifice on North Street near the corner of Lexington Street to Eben C. Hunting, a lumber dealer. Hunting paid approximately \$12,500 for the church, and planned to convert the site into a manufacturing plant (*Afro-American Ledger*, May 28, 1904). While searching for a new site, the congregation on the first Sunday in June began to worship in the rented main auditorium of the Nazarite Hall or Tabernacle on North Calvert Street near Centre Street. As Union Baptist Church was already committed to host a meeting of the Colored Baptist State Convention during the second week of June that could not be accommodated at the Nazarite Hall, that convention met instead at the Clayton Williams Institute.

Following Baltimore's Great Fire of February 1904, many of the members of Union Baptist moved to the Upton neighborhood in the northwest part of the city, which was becoming a major center for civil rights organizing as increasing numbers of politically aware and upwardly mobile blacks were moving westward from East Baltimore. By July 1904 the church had obtained option on four lots along Druid Hill Avenue. The November 19, 1904 issue of the *Afro-American Ledger* contained a rendering of the street façade of the proposed church. Four days later the *Baltimore Daily Record* announced that a building permit had been applied for, and identified the architect as Wm. J. Beardsley. Construction began the following Spring; on March 18, 1905, the *Afro-American Ledger* reported that previous buildings on the church's newly purchased lots were being demolished.

On June 10, 1905, the *Afro-American Ledger* newspaper again published a graphic rendering of Union Baptist Church's street façade, complete with approximately eleven pedestrians walking in front of the edifice and a black carriage drawn by a white horse parked before its three adjoining portals. A week later on June 17, 1905, the same newspaper reported the laying of the cornerstone for Union Baptist Church. Reverend W. H. Brooks of Washington, DC preached the sermon for the occasion. The article noted that the stone structure was to cost \$35,000 and was anticipated to be ready for occupancy in November of the same year. A copy of the *Afro-American Ledger* and some other newspapers had been placed in the cornerstone.

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

B-2965
Union Baptist Church
Name of Property

Baltimore (independent city), MD
County and State

Section 8 Page 6

The same edition of the newspaper announced that Reverend Dr. Harvey Johnson, "one of the foremost figures in the work of organizing the National Baptist Convention," held "in high esteem all over the country" had been unanimously elected as a delegate to the World's Baptist Congress to be held in London, England. However, due to his ill health, it remained doubtful whether Johnson would be able to attend.

Construction proceeded into the Summer. On August 5, 1905, the *Afro-American Ledger* reported that work was being resumed on the church after a two-week suspension while waiting for limestone elements to arrive from Indiana "to be used for caps of the pillars and [in] ornamental places." The paper added that although occupancy had been intended for November, the church would hardly be ready before December, and the congregation would have to continue to worship at the Nazarite Tabernacle.

On November 18, 1905 the *Afro-American Ledger* reported that Druid Hill Avenue was being repaved, shortly before the anticipated opening of the new church building: "For all small things let us be thankful. Druid-Hill Avenue is being repaved." The *Afro-American Ledger* of December 30, 1905 reported that the congregation had met for the first time in the new building the previous Sunday, but the service -- with Dr. Johnson preaching -- was held in the "lecture room."

Although the Union Baptist congregation took occupancy of the whole of its new church in January 1906, formal dedication of the new facility did not take place until the following July. The *Afro-American Ledger* reported on July 7, 1906 that dedicatory services would take place from July 8 through July 29, 1906 with many ministers of Baltimore as well as a number of out-of-town ministers of a variety of denominations taking part. "This is one of the handsomest churches in the city and has been so arranged that everyone in the audience has an unobstructed view of the pulpit and preacher. The choir loft has been arranged above the pulpit and is reached by a flight of [stairs] on the side and out of sight of the audience. The interior has been handsomely decorated in quiet colors and the pews are handsome and easy. The west windows [i.e., on the street façade] are among the handsomest in the city, and the pastor and congregation of the Union Baptist Church are to be congratulated on the very handsome church they have created and at a very reasonable cost. The ground cost: \$10,000 and the church \$36,000 making the total cost of church and ground \$45,000 [sic], all of which has been done inside the original estimate."

The new Union Baptist Church on Druid Hill Avenue was furnished with an organ by 1919, when the *General Church Minutes* dated April 20, 1919 cite \$7.50 paid to Mr. Wm. Bardroff for care of the organ as well as a reference to \$37.50 paid Prof. Herbert G. Johnson as organist. The minutes of that same date make reference to \$21.00 paid to each of two choristers, Mrs. Mamie Rustin and Miss Elizabeth Welsh. When Prof. Herbert G. Johnson resigned shortly thereafter effective July 30, 1919, he was replaced by Prof. River. Additionally, in the November 16-30, 1922 program for the celebration of the fiftieth anniversary of the pastorate of Dr. Harvey Johnson, Mr. Robert Smith was identified as the organist, Mrs. M. J. Rustin as directress of the senior choir, and Mrs. Ruby Blackwell as directress of the junior choir.

Historical Significance in terms of African-American Heritage

The Union Baptist congregation's signal role in the civil rights struggle confers a measure of historical significance. Under the leadership of Reverend Johnson, it became known for its support of education, for civil

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

B-2965
Union Baptist Church
Name of Property

Baltimore (independent city), MD
County and State

Section 8 Page 7

rights, and for service especially to the downtrodden. Within its walls or supported by its congregation, numerous historic meetings took place and movements found early backing that would be pivotal in the shaping of the pioneer civil rights movement during the Jim Crow era that extended throughout the period of significance of this nomination.

Hardly any major social issue or movement impacting how Americans lived their lives during the period of significance—whether related to religion, rights of women, Prohibition, educational opportunity, public parks, jobs, lynching, politics, the practice of law, access to public transportation, or by what term African Americans should be called—did not at some point become a matter of great concern either to the congregation of Union Baptist Church or to its leadership. Through actions ranging from lawsuits to on-the-ground activism and from organizing and fundraising to the authoring of petitions, people associated with Union Baptist Church played central roles in shaping social history.

On June 22, 1885 Reverend Harvey Johnson convened a meeting with five colleagues at his home at 775 W. Lexington Street, Baltimore. At this meeting, a civil rights organization was founded, named the Mutual United Brotherhood of Liberty of the United States of America (MUBL), whose mission was “to use all legal means within our power to procure and maintain our rights as citizens of this our common country.” The organization established offices at 2 E. Saratoga Street and around the same time engineered the admittance to the Maryland Bar of Everett J. Waring as Maryland’s first licensed attorney of African descent. Waring was living in Baltimore primarily due to the encouragement of Reverend Harvey Johnson. In Baltimore, Waring became a member of Union Baptist Church, although he would transfer his membership to St. John’s African Methodist Episcopal Church some years later. (See Elaine K. Freeman, “Harvey Johnson and Everett Waring—A Study of Leadership in the Baltimore Negro Community,” M. A. Thesis, George Washington University, 1968).

In mid-October 1885, the famous civil rights advocate and statesman Frederick Douglass addressed a conference that Johnson and the other leaders of MUBL had convened in Baltimore. It was in 1892 that Reverend Harvey Johnson, in reaction to continuing racial discrimination being practiced by the white-dominated Maryland Baptist Union Association (MBUA), which included providing salaries for African American pastors that were inferior to those of white pastors, led African American Baptists in withdrawing from MBUA. In so doing, the role of Harvey Johnson among Baptists largely paralleled that of such historic figures as Richard Allen and Absalom Jones among Methodists a century earlier (Kaplan and Kaplan 1989: 96-111). In a speech he delivered in Boston in September 1897, Reverend Harvey Johnson called for black Baptists to move as a group toward self-determination, which according to him, was made necessary by the abilities of blacks and the failures of whites. While white Baptists, according to Johnson, were quick to point out the success of inter-racial cooperation for the cause of black education, he found it disappointing that they tended to be much less willing to co-operate “in the work of abating the many forms of legal and socially oppressive laws and customs now in vogue all over the country, both North and South.”

Having cut the ties of dependence with Maryland’s white-dominated Maryland Baptist Union Association, Reverend Harvey Johnson and the United Baptist Congregation became involved with the Niagara Movement, a powerful nationwide anti-racism protest organization, when it was founded by Dr. W. E. B. Du

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

B-2965
Union Baptist Church
Name of Property

Section 8 Page 8

Baltimore (independent city), MD
County and State

Bois and William Monroe Trotter in 1905. This was the same year that the congregation acquired land for its new church in the Upton section of Northwest Baltimore, where at that time an activist vanguard of African Americans was especially concentrated.

Resolving to forgo any financial assistance from whites, Union Baptist Church under the leadership of Reverend Harvey Johnson raised the funds, acquired the land, and commissioned the construction of its church in Upton, which involved a cost of more than \$50,000. Located at 1219 Druid Hill Avenue, the congregation of Union Baptist Church has continued to occupy its grand and imposing Late Victorian, High Victorian Gothic edifice in granite without interruption since 1905. As will be further explained in connection with Reverend Dr. Harvey Johnson to avoid redundancy, Union Baptist Church continually contributed to African American ethnic heritage throughout the 1905-1923 period of significance of this nomination. Quite in addition to the contribution that it made directly through religion and mission work, it was a "mother" church from which numerous additional churches eventually branched off. It remained constant in community service, in social activism, and in the mainstream of the civil rights movement throughout this time.

Continuing in this tradition well beyond the period of significance of this nomination, the congregation of Union Baptist made a major investment in the Upton neighborhood where it was located and regularly joined in campaigns to achieve a better quality of life for all people, but most especially for African Americans living in urban settings. In 1940, as World War II loomed, Union Baptist Church purchased a property to develop as a parish house. In 1955, at a cost in excess of \$150,000, the congregation constructed its Harvey Johnson Community Center. Continuing its long legacy of contributing to the African-American community, Union Baptist Church in 1973 opened its Baxter L. Youth Center. Through important restorations to its historic sanctuary that left virtually all major details intact, the congregation further contributed to African-American heritage during the years 1974 and 1975.

Under Reverend Vernon Dobson (now a pastor emeritus) in 1977, Union Baptist continued its long tradition of historic preservation, social justice, community service, and contributing to African American heritage by becoming a co-founder of Baltimoreans United in Leadership Development (also known as B.U.I.L.D.). At 1200 Druid Hill Avenue, in the same block as the church, Union Baptist began operating a coffee house in 1982. Across the street at 1201 Druid Hill Avenue, Union Baptist's Baxter L. Matthews Senior Residence Center opened in 1983. Continuing its commitment to ongoing community service especially to the neighborhood where it is located, Union Baptist Church in 1992 undertook to build a new Day Care facility at an estimated cost of \$2,000,000.

Any serious study of African American heritage must acknowledge the pivotal role that religion has played in the lives of the vast majority of African Americans. This has been recognized in classic works on African American culture by such scholars as W. E. B. Du Bois, E. Franklin Frazier, and Carter G. Woodson. The unique prominence of Martin Luther King in the civil rights movement in the second half of the 20th century underscores this generalization. The evolution of Union Baptist into a so-called base community around its historic core has been documented in the volume *Black Baltimore: A New Theory of Community* (McDougall 1993). Through its ongoing contribution to African-American heritage, Union Baptist Church epitomizes what

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

B-2965
Union Baptist Church

Name of Property

Baltimore (independent city), MD

County and State

Section 8 Page 9

Dr. Andrew Billingsley (a former president of Morgan State University) described in his *Mighty Like a River: The Black Church and Social Reform* (1999).

Historical Significance for Association With Reverend Dr. Harvey Johnson

Following the emancipation of Harvey Johnson from slavery and his conversion to Christianity soon thereafter, he pursued educational opportunities in Philadelphia, in Alexandria, Virginia, and in Washington, DC at the Wayland Seminary, a branch of the Baptist-supported National Theological Institute. This seminary had been established by Northern Baptists for African American freedmen willing to enter the ministry of their denomination. Shortly after his graduation from Wayland Seminary in 1872 Reverend Dr. Harvey Johnson settled in Baltimore as the pastor of Union Baptist Church. Even after locating in Baltimore, Reverend Harvey Johnson maintained ties with nearby Virginia, and was instrumental in the founding of the Providence Primitive Baptist Church on Church Street in Leesburg (Scheel 2004). This building, the first post-Civil War church catering to African Americans in Virginia's Loudoun County, was completed in June 1875 and is still standing.

Reverend Dr. Harvey Johnson married Amelia E. Hall, originally of Toronto, Canada, whose parents had made their way from Maryland to Canada during the era of slavery. Following the completion of her education in Montreal, she moved with her parents to their native Baltimore where she met and fell in love with Johnson. As one of the earliest women of color residing in the United States to publish a number of novels, Amelia E. Hall Johnson became a literary pioneer in her own right.

By 1887, Union Baptist was the largest church in the state with an African-American congregation (Simmons 1887: 730). Reverend Dr. Harvey Johnson had already become active in the Prohibition Movement. He was also very much involved in obtaining rights of the race as citizens including opening the bar to colored lawyers in Baltimore, and assisting four of his members in a suit against the steamer *Sue* in a successful case that greatly improved the ability of passengers of African descent to obtain proper accommodations in traveling on all boats sailing from Baltimore. He believed that ministers should be well educated and he encouraged education among his membership, including especially what was called "men of the race." During the period of significance of this nomination, Johnson mentored, helped educate, and offered support to numerous such men whom he eventually sent out into the world on their own missions.

Johnson was a life member of the American Baptist Home Mission Society, life director of the Publication Society, life member of the Virginia Baptist State Convention, and also of the New England Baptist Missionary Convention. He had recently joined the Baptist Congress held in the city of Baltimore and was made a member of its boards of managers. He had been elected president of the interdenominational Ministerial Union of Baltimore City and he had organized the Maryland Baptist State Convention, and was its first president. He had also organized the Mutual United Brotherhood of Liberty, wrote its constitution, and was elected its president. For a term, he had served as vice-president of the predominantly white Baptist Minister's Conference of Baltimore. Around 1886, he was vice-president of the Maryland Baptist State convention, a body that included Baptist churches with both black and white congregations. Several of his sermons had been published, including notably an original discourse under the title of "Equality of the Father and the Son."

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

B-2965
Union Baptist Church

Name of Property

Baltimore (independent city), MD

County and State

Section 8 Page 10

In the 1889 work authored by Brotherhood of Liberty and titled *Justice and Jurisprudence: An Inquiry concerning the Constitutional Limitations of the Thirteenth, Fourteenth, and Fifteenth Amendments*, Reverend Dr. Harvey Johnson was credited as the author of "The Theophanies of the Old Testament Scriptures," "The Equality of the Father and Son," "Secret Disciples," and "The Hamite." A review in *Science: A Weekly Newspaper of All the Arts and Sciences* characterized this work as "an appeal on behalf of the lost civil rights of the colored people in the United States (Wakeman (1890: 26)." Around this same time, Maryland had a bastardy statute or Bastardy Act that provided that a putative father, when paternity had been established, could be required to indemnify the government for moneys expended by it on account of the illegitimate child, however, for a long time in Maryland it was used only to ensure paternal support for white children born out of wedlock. Harvey Johnson fought to have women of African descent also offered protection under the state's Bastardy Act.

When Dr. Booker T. Washington enunciated his conservative "Atlantic Compromise" in 1895, his contention that blacks should remain socially segregated from whites and not directly compete with them in intellectual pursuits was lauded by much of the white establishment and resented by many African-Americans, including Reverend Harvey Johnson. In fact, the leadership of MUBL redoubled their organizing efforts in opposition to Washington's "Atlantic Compromise."

During the last years of the 19th century, Harvey Johnson had become so disillusioned with racism that he developed a plan for what he deemed to be race progress known as the 'Texas Purchase Movement.' Johnson called for the separation of the races of the U.S., with blacks removing themselves to an independent state, formerly Texas (*The Road from Frederick to Thurgood; Afro-American Ledger*, August 8, 1908). Employing religious orientation and moral rationalization in pursuit of secular nationalism that far surpassed mere liberation theology, Johnson's plan anticipated later and more widely-known separatist agendas associated with Marcus Garvey's 1916 Universal Negro Improvement Association (Padmore 1955: 87-101) and Elijah Muhammad, who would found the Nation of Islam in the 1930s following largely in the footsteps of Timothy Drew and others (Marsh 1984: 41-58).

Few Americans born into slave status have left writings documenting their worldview in the wake of the slavery era. Harvey Johnson's writing, preaching, and other public speaking presents a valuable complement to the legacies of his more well-known contemporaries such as Frederick Douglass and Booker T. Washington. In contrast to Booker T. Washington, who spent slightly less than ten years in slavery, both Frederick Douglass and Harvey Johnson reached adulthood during the slavery era. Frederick Douglass eventually managed to escape at around the age of twenty, but Harvey Johnson remained enslaved to a more advanced age than Douglass. In contrast to Douglass, whose life ended in 1895, and Washington, whose life ended in 1915, that of Harvey Johnson extended until 1923—the eightieth year after his birth—and he was an intellectual and social reformer engaged in public affairs from a few years after the time of his emancipation throughout the rest of his life.

As Reverend Dr. Harvey Johnson never wrote an autobiography, we know very little about his personal experiences during the era of slavery. On the other hand, through his other prolific writings in addition to his preaching and other public speaking on which others commented, he has left behind a documented legacy about

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

B-2965
Union Baptist Church
Name of Property

Section 8 Page 11

Baltimore (independent city), MD
County and State

how an American reared to adulthood as a slave transitioned into a long life after slavery. He would eventually express himself on matters as divergent as the French Revolution, the stock market, Prohibition, the ethnic background of Germans and Franks, linguistics of the Middle East, suffrage, the history of religion, social time, world history, racism, education, human rights, tax issues, access to public accommodations, the U. S. Constitution, and a whole range of ethnological subjects including what anthropologists nowadays refer to as human variation. A contributor to social thought and social activism, Johnson's association with Union Baptist Church, the primary base of his operations throughout the period of significance, directly contributes to the historical significance of the nominated resource.

The July 1905 initial meeting of the Niagara Movement was followed up the next year by a meeting on the campus of Storer College in Harper's Ferry, West Virginia that convened from August 15 to August 19, 1906. The meeting commemorated the 100th birthday of the abolitionist John Brown and the jubilee of the Battle of Ossawatimie, which involved skirmishes on August 30, 1856 between abolitionists and pro-slavery Missourians and in which Frederick Brown, a son of John Brown, was shot. Storer College had been established as the first college in West Virginia that catered to African American students.

A well known aspect of American legal history as regards racial discrimination is the 1896 case of *Plessy v. Ferguson*, wherein the U.S. Supreme Court had upheld a Louisiana law that required railroads to provide so-called separate but equal accommodations for black and white passengers. A decade later, Reverend Dr. Harvey Johnson was to challenge Maryland's separate-car law. He boarded a B & O car at Baltimore's Camden Station, bound for Harper's Ferry to attend the 1906 meeting of the Niagara Movement. When he refused to go to the segregated compartment he was ejected from the train. He nevertheless managed to reach Harper's Ferry in time to offer the invocation at the evening meeting held on August 17, 1906.

On returning to Baltimore, Johnson responded to his ejection from the train by filing a lawsuit in the Circuit Court against the Baltimore & Ohio Railroad (which by that time had been acquired by Pennsylvania Railroad), with Mr. W. Ashbie Hawkins, who was also associated with the Niagara Movement, acting as his attorney. This was the same W. Ashbie Hawkins who was principal of Baltimore's Frederick Douglass High School, and with whom Johnson had founded "a national race betterment movement" in 1902. In Johnson's suit against the B & O Railroad, he requested \$1,000 damages for his unlawful ejection while he was involved in interstate travel. Early in the following year, the Court of Appeals ruled in this case that interstate passengers were not to be affected by Maryland's separate-car law. The decision was reported widely, for instance in the *Nashville Globe* of Friday, January 25, 1907. Reverend Harvey Johnson's challenge of the treatment of blacks in interstate transportation predated the efforts of the more famous Freedom Riders by some six decades. In 1885, Johnson had actively assisted the plaintiffs in a similar case against the Steamer "Sue" concerning travel across state boundaries on the Chesapeake Bay.

Relying on some of the white philanthropic support attracted to Booker T. Washington's accommodationist organizations around the end of the first decade of the 20th century and some of the more uncompromising supporters of the Niagara Movement, which had been founded by him and William Monroe Trotter, Du Bois (but not Trotter) moved through compromise and interracial cooperation to embrace a plan for the founding of the National Association for the Advancement of Colored People or NAACP. The Union

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

B-2965
Union Baptist Church

Name of Property

Baltimore (independent city), MD

County and State

Section 8 Page 12

Baptist Church transferred its support of the Niagara Movement to the newly established NAACP. After establishing its national office in New York City in 1910, the NAACP named a board of directors and a constitutional lawyer and former president of the American Bar Association named Moorfield Storey as its first president. Although revulsion to events associated with the 1908 Springfield, Illinois Race Riot was among the proximate events that brought the NAACP founders together as a group, even many of them were not free of patronizing attitudes toward African Americans. For example, the only African American among the organization's original executives was W. E. B. Du Bois, who was made director of publications and research, a position that Du Bois would hold for 24 years while editor of the *Crisis* magazine.

Despite this early domination by whites of this fledgling civil rights organization, it was due in no small measure to support received from Reverend Harvey Johnson—a confederate of Du Bois—and the Union Baptist congregation of which he was the pastor that the Niagara Movement became incorporated into the National Association for the Advancement of Colored People or NAACP when it was founded as an interracial membership organization devoted to civil rights and racial justice on February 12, 1909 (Padmore 1955: 112-116). While the first local chapter of the NAACP was established in New York in 1911, Dr. Harvey Johnson was notable among pioneer civil rights leaders in Maryland (at that time sometimes called “race leaders”) who made it possible for the second local chapter of the NAACP to open in Baltimore in 1912. Echoing the focus of the Niagara Movement, the NAACP opposed lynching and adopted among its principal goals the securing for oppressed minority people of color the rights guaranteed them in the 13th, 14th, and 15th Amendments to the U.S. Constitution.

In 1903, Johnson authored *The Nations from a New Point of View*, which was published by National Baptist Publishing Board in Nashville, Tennessee. Even before Clayton-Williams, which Johnson had founded, was officially incorporated in 1911, it educated many students and was often referred to as Clayton-Williams University. For a long time, this institution was as influential as what was then called Morgan College. Morgan, however, profited from the support of many whites while those African Americans who supported Clayton-Williams had far fewer resources by comparison. In 1915, for example, Morgan was the recipient of a large grant of \$50,000 from the late Andrew Carnegie enabling it to purchase a new campus, pay off all of its outstanding financial obligations, and construct a major building on its new campus that would be named for him. Although such largesse was not available to Clayton-Williams, it still managed to function well as an institution of higher education through the mid-1920s.

In the 1907 work edited by W. E. B. Du Bois that included *Proceedings of the 12th Conference for the Study of the Negro Problems*, Baltimore's “Clayton Williams Institute” was listed on page 83. In the Ph.D. dissertation by Joseph B. Earnest, Jr. of the University of Virginia that was published under the title of *The Religious Development of the Negro in Virginia*, Earnest (1914: 213-214) noted that Reverend Dr. Robert Clisson Woods was president of Baltimore's “Clayton-Williams University” from 1906 to 1908. Similarly, Volume 10 of the Booker T. Washington Papers (Harlan and Smock 1981: 425) mentions that James Robert Lincoln Diggs, one of the earliest African Americans to earn a Ph.D. in the United States when he graduated from Illinois Wesleyan University in 1906 was president of Baltimore's “Clayton-Williams University” beginning in 1914. It follows therefore that this black-led educational institution founded by Harvey Johnson,

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

B-2965
Union Baptist Church

Name of Property

Baltimore (independent city), MD

County and State

Section 8 Page 13

and of which he also was at various times its president or head of its board of trustees, was during the first quarter of the 20th century an institution of considerable importance.

Among his many accomplishments in the area of civil rights, at a time that African-American lawyers in Maryland could only practice their profession in the Federal court, Johnson took the initiative to win them the right to become members of the Maryland bar and practice in State courts. In homage to Johnson for what he had done to enable them to practice as lawyers in the State courts of Maryland, African American lawyers honored him with a handsome silk umbrella at a special program in March 1910 on what was the twenty-fifth anniversary of his leadership in winning this right for them (*Afro-American Ledger*, May 21, 1910; *Afro-American Ledger*, January 19, 1923).

In 1883, some high school courses were added to the subjects taught at the "Grammar School for Colored Children" at 225 North Holliday Street in Baltimore. In 1885, around fifteen students were invited by the principal to participate in a full high school curriculum. In 1887, this school was relocated from North Holliday Street to Saratoga Street near Charles. Although Baltimore schools remained segregated, due in large measure to Johnson's insistence, the city in 1888 finally consented to provide additional school facilities for blacks. Also due especially to Johnson's campaigning, the city around the same time allowed qualified blacks to teach black students. In June of 1889, the first class of African Americans following a regular public high school curriculum (seven females and two males) graduated in Baltimore City. The graduation ceremony was held at Ford's Opera House with the Baltimore mayor Ferdinand Claiborne Latrobe and the president of the Baltimore City School Board in attendance. In recognition of Reverend Johnson's efforts to promote public education for all students, the City School Board named a Junior High School after him.

Although Baltimore's former Harvey Johnson Junior High School is no longer in existence, Johnson would likely not have seen this as a great loss for he was always more engaged with the present and the future than with the past in any case. He even pre-planned his funeral and specified that it should last no longer than a single hour. Brilliant, well-read, strong willed, extremely outspoken and committed both to religion and social activism, Reverend Dr. Harvey Johnson was a history-maker of considerable significance. In the 14-volume *Booker T. Washington Papers*, for example, there are six references to Harvey Johnson with four of these being multi-page. Current catalogues of Virginia Union University cite Harvey Johnson (along with Booker T. Washington and Congressman Adam Clayton Powell) as among its most distinguished students of the past. Six published speeches and sermons by Johnson reside within the *African American Perspectives: Pamphlets from the Daniel A. P. Murray Collection, 1818-1907* of the Library of Congress. Two photographs of Harvey Johnson are archived within the New York City Public Library's Schomburg Center for Research in Black Culture. The Schomburg Center also has within its Rare Book Collection a short work authored by Azzie Briscoe Koger on Dr. Harvey Johnson. The same division of the New York City Public Library also holds at least two different portraits of him. A written tribute devoted to Johnson is contained in the 1887 work by William J. Simmons under the title *Men of Mark: Eminent, Progressive and Rising* that is now in the rare book collection of University of North Carolina at Chapel Hill.

William J. Beardsley, Architect

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

B-2965
Union Baptist Church

Name of Property

Baltimore (independent city), MD

County and State

Section 8 Page 14

William J. Beardsley, a long-time resident of Poughkeepsie, New York began to work as a professional architect around 1890, designing houses in the Hudson Valley New York counties of Dutchess and Ulster. He received his first religious commission as an architect in June 1891 when he designed the Episcopal Church of the Holy Cross in Kingston, New York. Following the death in 1894 of the English-born Henry Dudley, who was the original architect of St. Peter's Episcopal Church complex (sometimes also known as Church of Saints Peter and John) in Auburn, New York, Beardsley was selected to continue this commission (*Commemorative Biographical Record of Dutchess County, New York*. Chicago: J. H. Beers & Co, 1897). This complex was placed on the National Register of Historic Places in 2002.

Beardsley's designs for religious institutions were influenced by Henry Dudley, Richard Upjohn, and the son of Upjohn (who eventually formed an architectural partnership with his father). Before Baltimore's Union Baptist Church, Beardsley had three major ecclesiastical commissions: the 1891 design of the Episcopal Church of the Holy Cross, work on the Late Gothic Revival St. Peter's Episcopal Church complex that had been begun by Henry Dudley, and the new façade for St. Joseph's Church in 1898 on what had originally been the Protestant Old Dutch Church (Rhoads and Bleecker 2003: 33-34, 142, 145).

Around the turn of the twentieth century, William J. Beardsley was involved in designing housing in the Academy Street Historic District in Poughkeepsie, New York, that was placed on the National Register in 1982.

Continuing to solicit and obtain institutional commissions, Beardsley in 1902 was selected as architect of a two story brick and red Medina sandstone building at 14 West Main Street in Batavia, New York, to serve as a jail and sheriff's residence. As a part of the Genesee County Courthouse Historic District, this resource was placed on the National Register of Historic Places in 1983 (Ruth McEvoy [archival] Collection).

In 1903, Beardsley received a commission to design the Dutchess County Court House in Classical Revival style, four stories of red brick with Palladian windows in two levels of its central bay. This resource was placed on the National Register of Historic Places in 1982.

In the wake of Baltimore's Great Fire of February 1904, William J. Beardsley, like numerous other architects not previously based in Baltimore, responded to the city's sudden demand for replacement construction by establishing a temporary office there. He was selected to design the Franklin Apartment House at 17 E. Franklin Street in 1904 (*Baltimore Sun*, August 10, 1904). By 1905, he had moved his temporary office from the Rennert Hotel to the Builders' Exchange Building. During that year, his projects included an office building for J. Latimer Hoffman, and the Union Baptist Church building which is the subject of this nomination. He was also awarded a New York commission (with architect John O'Donnell) for the headquarters for the Eagle Engine and Rescue Company on US 9 in Hyde Park. The 1905 Hyde Park Firehouse was placed on the National Register of Historic Places in 1993.

By 1907, Beardsley had closed his office in Baltimore and was again active full-time back in New York. In 1908, he was selected as the architect of the Delaware County jail, which would be constructed in the county seat of Delhi, New York. Also in 1908, he designed a firehouse called the O. H. Booth Hose Company in Poughkeepsie. This last-mentioned resource was placed on the National Register of Historic Places in 1982. Realizing in 1909 that it would be too costly to enlarge and repair its Federal-style courthouse that had been built by Orange County resident Samuel Bull in 1845, New York's Sullivan County commissioned William J.

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

B-2965
Union Baptist Church

Name of Property

Baltimore (independent city), MD

County and State

Section 8 Page 15

Beardsley to design an entirely new one. Designed to be constructed of Ohio sandstone, the building was undertaken by Campbell and Dempsey of Kingston at a cost of \$142,800. The Sullivan Board of Legislators on July 17, 1997 officially renamed this building the Lawrence H. Cooke Sullivan County Courthouse in honor of Chief Judge Lawrence H. Cooke.

One of the most historic theaters in the State of New York was designed by J. A. Wood, built under the direction of James S. Post, and opened in 1869 at 31-37 Market Street in downtown Poughkeepsie as the Collingwood Opera House. Later known as the Bardavon Opera House, it was the focus of a major renovation designed by the architect William J. Beardsley in 1921-1922. Poughkeepsie's Collingwood Opera House and Office Building (also known as the Bardavon Opera House) was placed on the National Register of Historic Places in 1977.

On New York's Long Island, Old Nassau County Courthouse, the cornerstone of which was laid in 1900, had two new wings added in 1916. Between 1924 and 1928, this courthouse was further enlarged and updated based on a design by William J. Beardsley (Society for the Preservation of Long Island Antiquities, "Preservation Notes Newsletter"). In addition to Beardsley's domestic and church commissions, he designed numerous town offices, firehouses, courthouses, and/or jails in perhaps as many as ten New York counties, including Genesee, Greene, Livingston, Putnam, Nassau, Sullivan, Franklin, and Dutchess. Beardsley also designed in New York's Erie County a holding facility that is sometimes referred to as a welfare home and sometimes as a penitentiary, which is at present the New York Department of Correction's Wende facility. It was shortly after completing this project in 1928 that Beardsley designed Attica State Prison (Ruth McEvoy [archival] Collection).

Beardsley also won a \$10,000 first prize in a competition for a relocated Sing Sing Prison that was to be known as the Harlem Prison and that was to be built in Bear Mountain Park on the western side of the Hudson below Newburgh. This project, however, was never constructed due to what Governor Dix asserted was a decrease in crime in the State of New York. Beardsley subsequently incorporated a slightly altered version of his plans into a design intended as a new state prison at the Wingdale site in the early 1920s; this facility was completed in 1924, but was used as a hospital for the mentally ill.

The Genesee Historic District, located in the town of Genesee south of Rochester, New York, has been designated a National Historic Landmark. Within the district, and carrying a plaque commemorating the NHL designation, is the Genesee Building, designed by William J. Beardsley in 1906.

William J. Beardsley died on March 29, 1934. His obituary was published in the *New York Times*.

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

B-2965
Union Baptist Church
Name of Property

Baltimore (independent city), MD
County and State

Section 9 Page 1

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United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

B-2965
Union Baptist Church

Name of Property

Baltimore (independent city), MD

County and State

Section 9 Page 2

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United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

B-2965
Union Baptist Church
Name of Property

Baltimore (independent city), MD
County and State

Section 9 Page 3

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United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

B-2965
Union Baptist Church
Name of Property

Baltimore (independent city), MD
County and State

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United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

B-2965
Union Baptist Church
Name of Property

Section 9 Page 5

Baltimore (independent city), MD
County and State

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United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

B-2965
Union Baptist Church
Name of Property

Baltimore (independent city), MD
County and State

Section 9 Page 6

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United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

B-2965
Union Baptist Church
Name of Property

Baltimore (independent city), MD
County and State

Section 9 Page 7

Land Record: Liber G. R., No. 527, Folio 338 (December 1, 1875)

Land Record: Liber R. O, No 1946, Folio 492 (March 11, 1902)

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United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

B-2965
Union Baptist Church
Name of Property

Section 10 Page 1

Baltimore (independent city), MD
County and State

Geographical Data

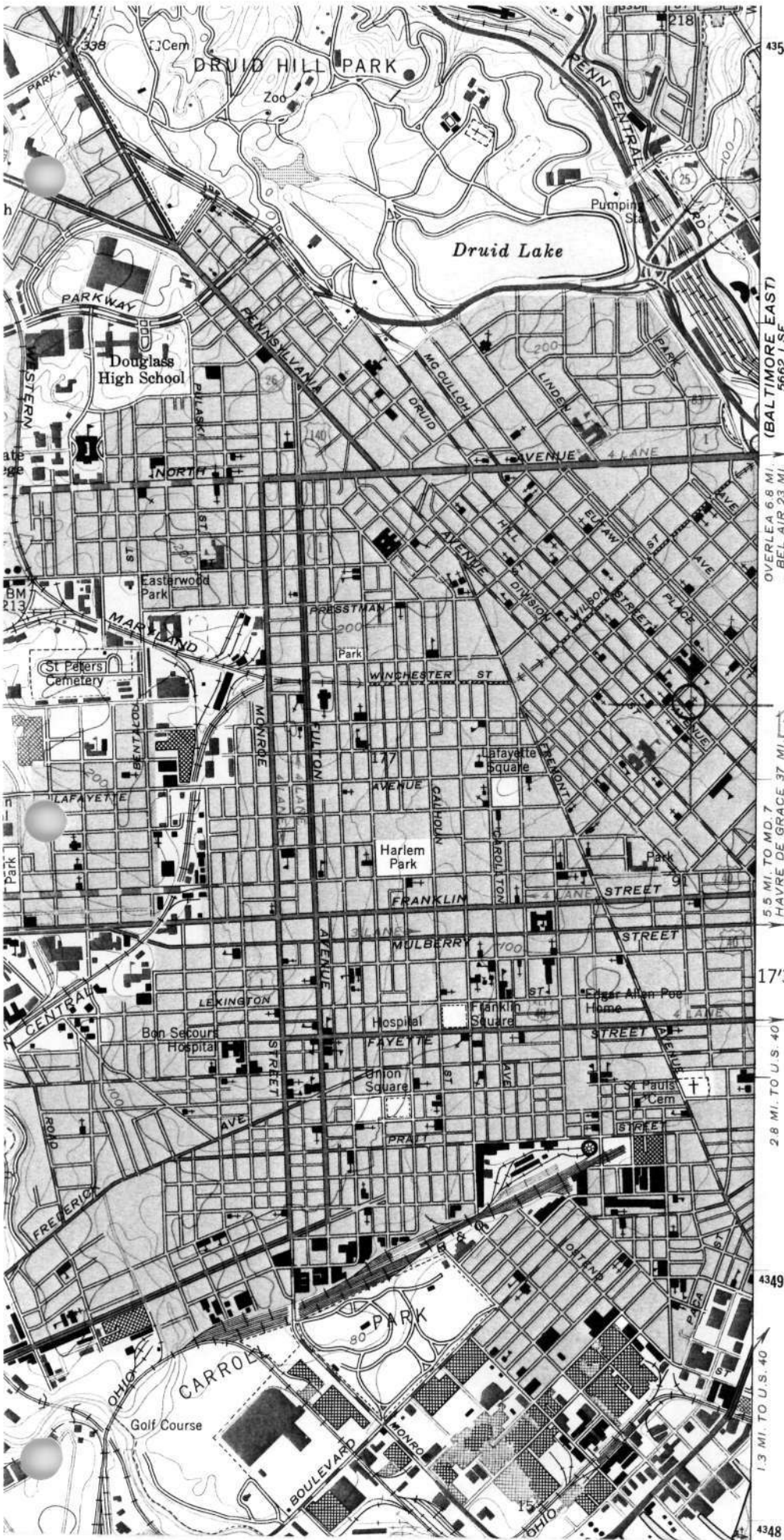
Verbal Boundary Description

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Boundary Justification

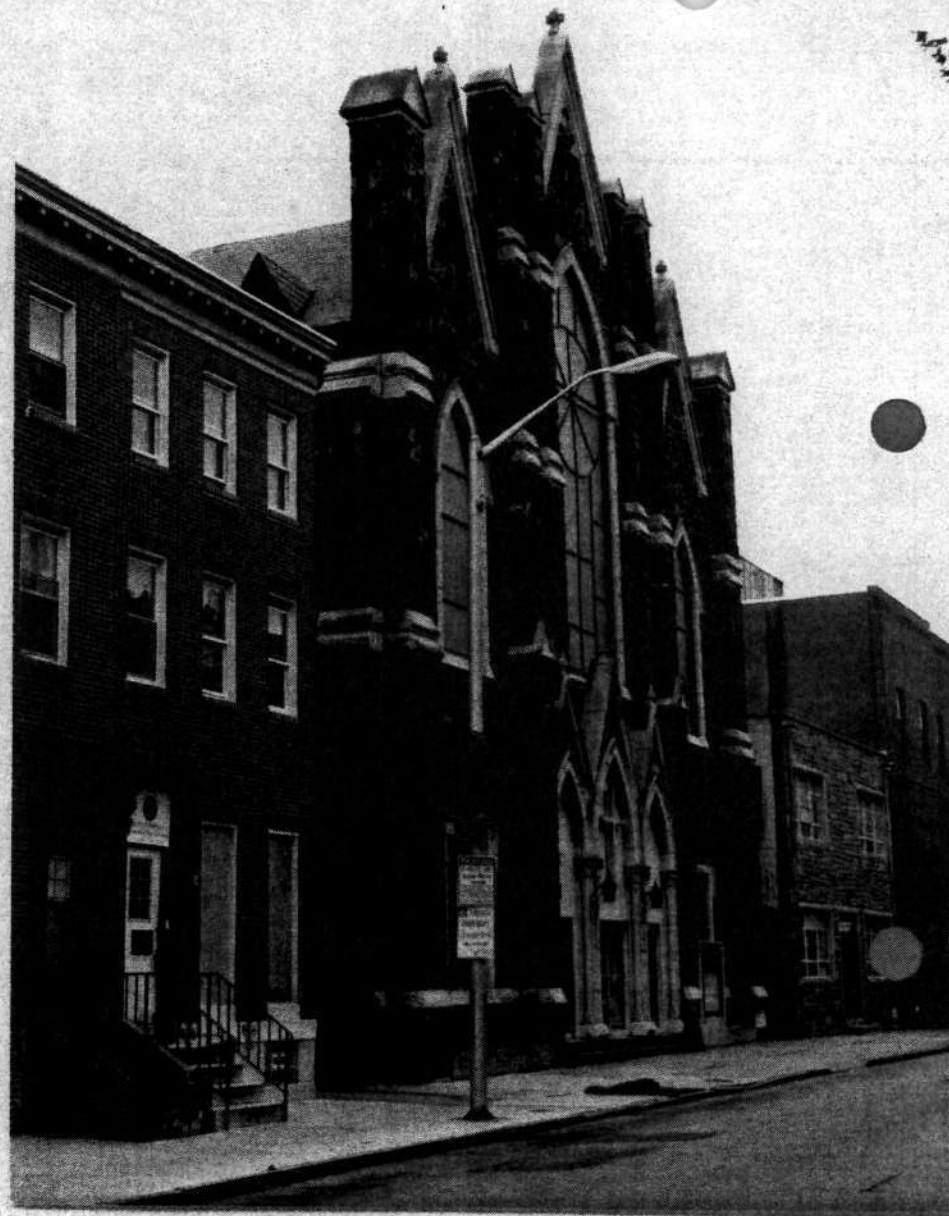
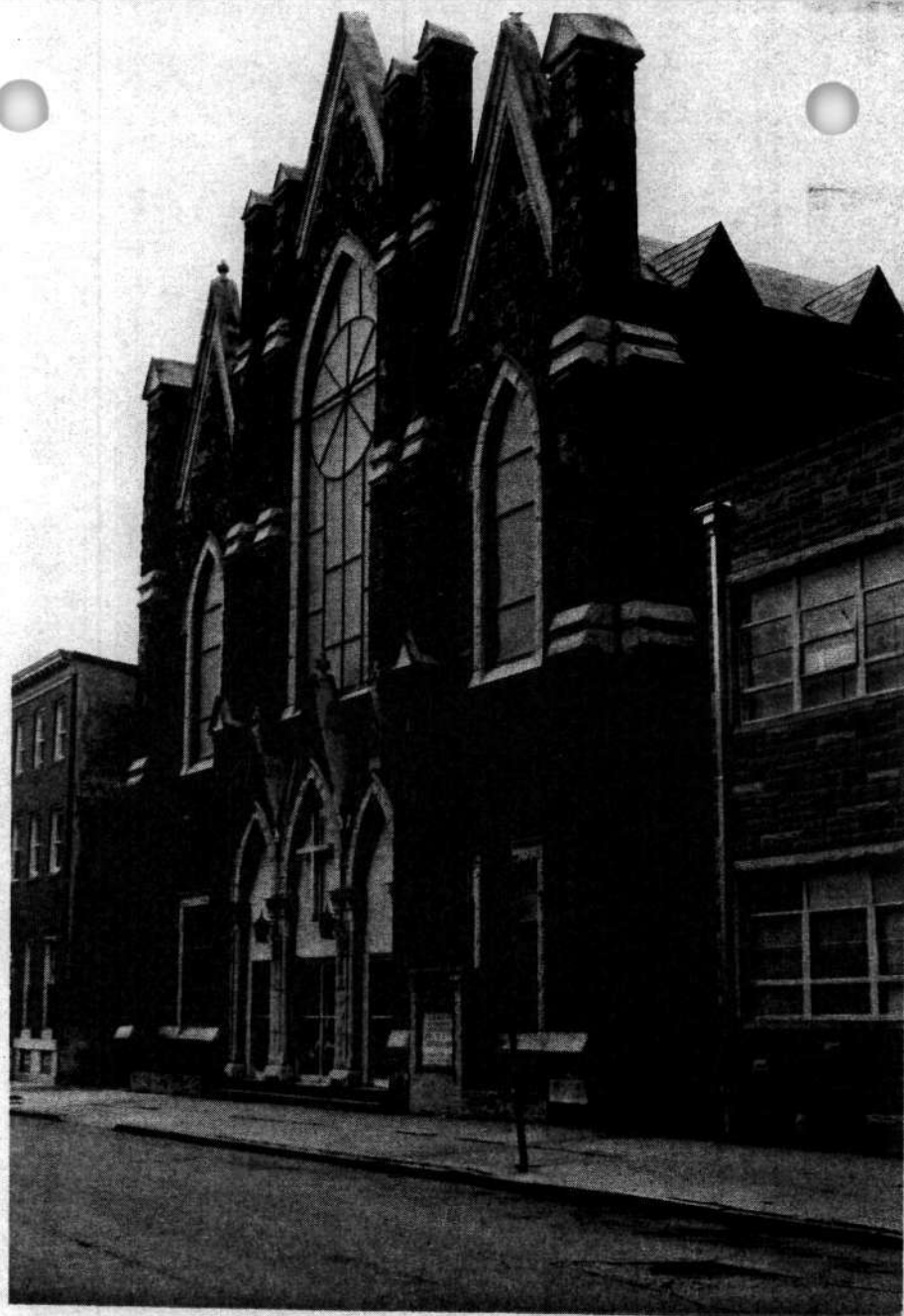
The nominated property corresponds to the legally recorded boundaries of the lot where the historic resource is located, and comprises the full extent of property historically associated with the resource.

The floor plan illustrates the interior layout of the Church of the Holy Spirit. At the top, there is a small rectangular area labeled "ORGAN PIPE CHASE" flanked by two "OFFICE" spaces. Below this is a large, octagonal "CHOIR LOFT" containing a "PULPIT". The central "NAVE" is filled with two large sections of pews, each consisting of multiple rows of parallel lines representing the seating. At the bottom of the plan, there is a set of stairs leading down, flanked by two small rectangular areas. The entire space is enclosed by a thick wall, with a small square feature on the right side.



B-2965
Union Baptist
Church
Baltimore,
Independent City,
MD
UTM Reference:
18/359604/4351300

17°30"



B-2965

Union Baptist Church
1514-1527 Druid Hill Ave
Baltimore, MD

Evelyn J. Chatman

June 2, 2009

Chatman Collection

June 2, 2009

Front Facade

Looking northwest

Union Baptist Church
1514-1527 Druid Hill Ave
Baltimore, MD

Evelyn J. Chatman

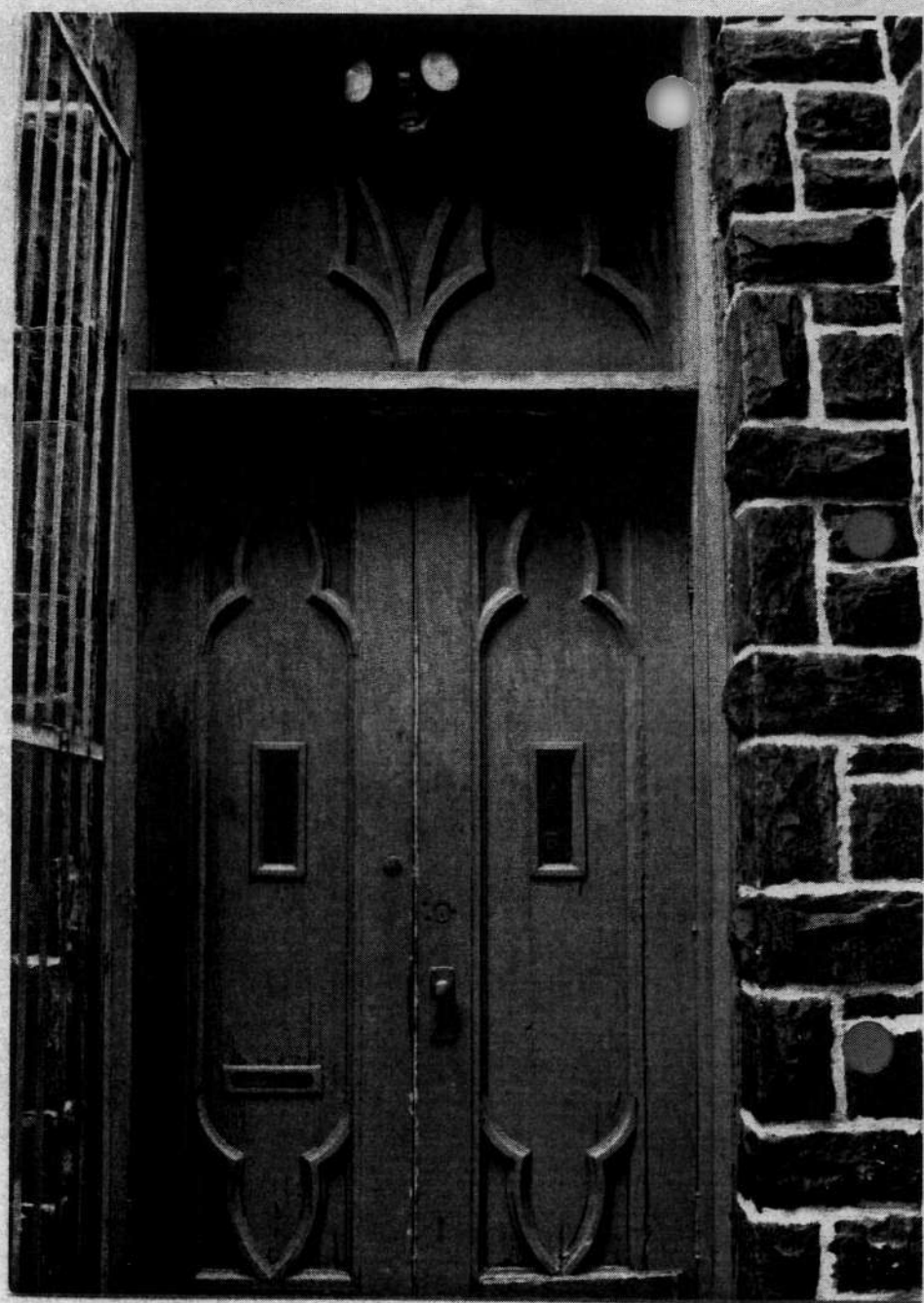
June 2, 2009

Chatman Collection

Front Facade

Looking southeast

B-2965



B-2965

Union Baptist Church
1219-1227 Druid Hill Ave
Baltimore, MD

Evelyn T. Chatman

June 2, 2009

Chatman Collection

First Floor -

Front Facade Window

Union Baptist Church
1219-1227 Druid Hill Ave
Baltimore, MD

Evelyn T. Chatman

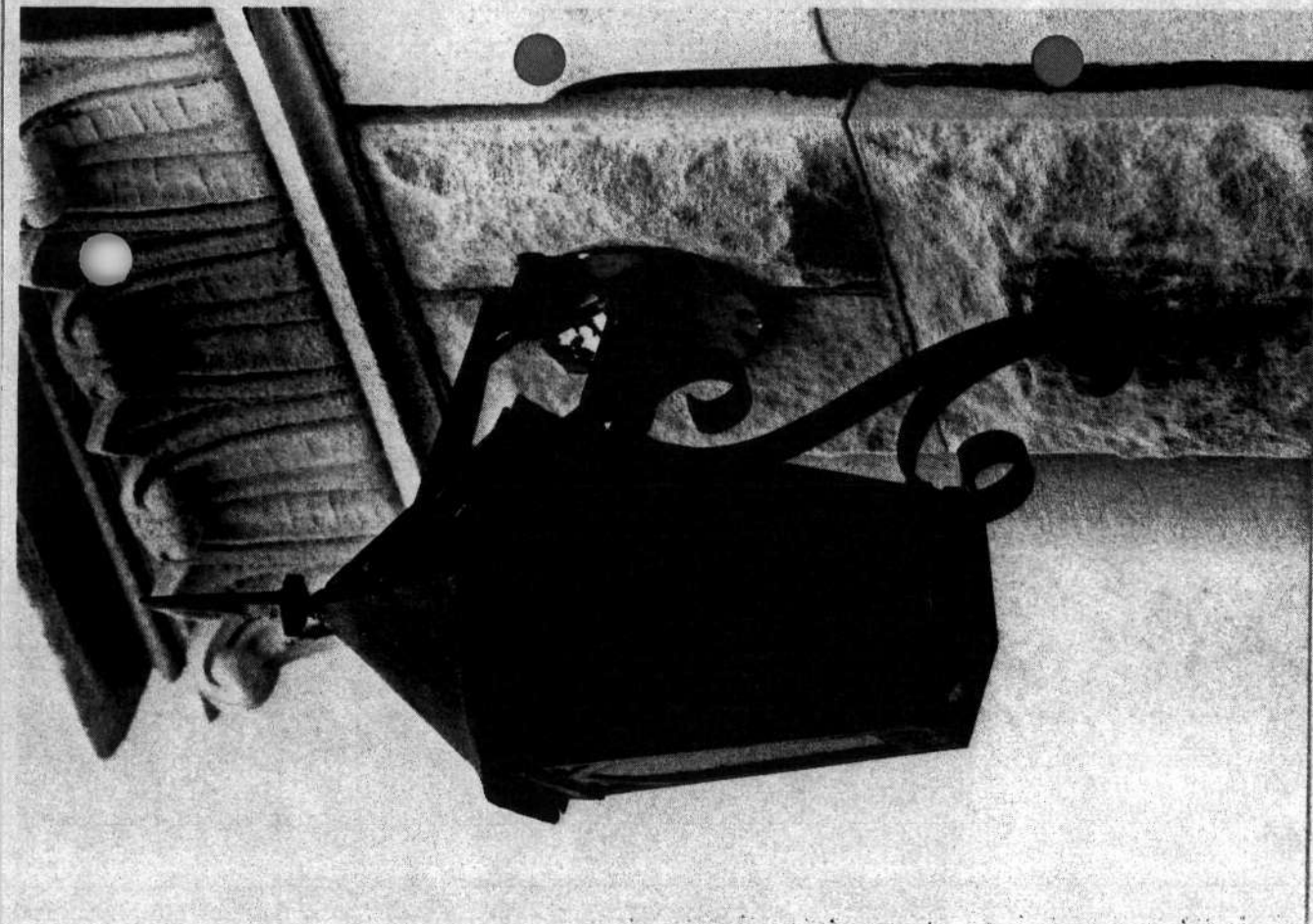
June 2, 2009

Chatman Collection

Entry Northwest Facade

B-2965

B-2965



Union Baptist Church
1219 - 1227 Druid Hill Ave
Baltimore, MD

Evelyn J. Chatman

June 2, 2009

Chatman Collection

Turn-west facade

2nd level (Sanctuary)

Lancet windows

Union Baptist Church
1219-1227 Druid Hill Ave
Baltimore, MD

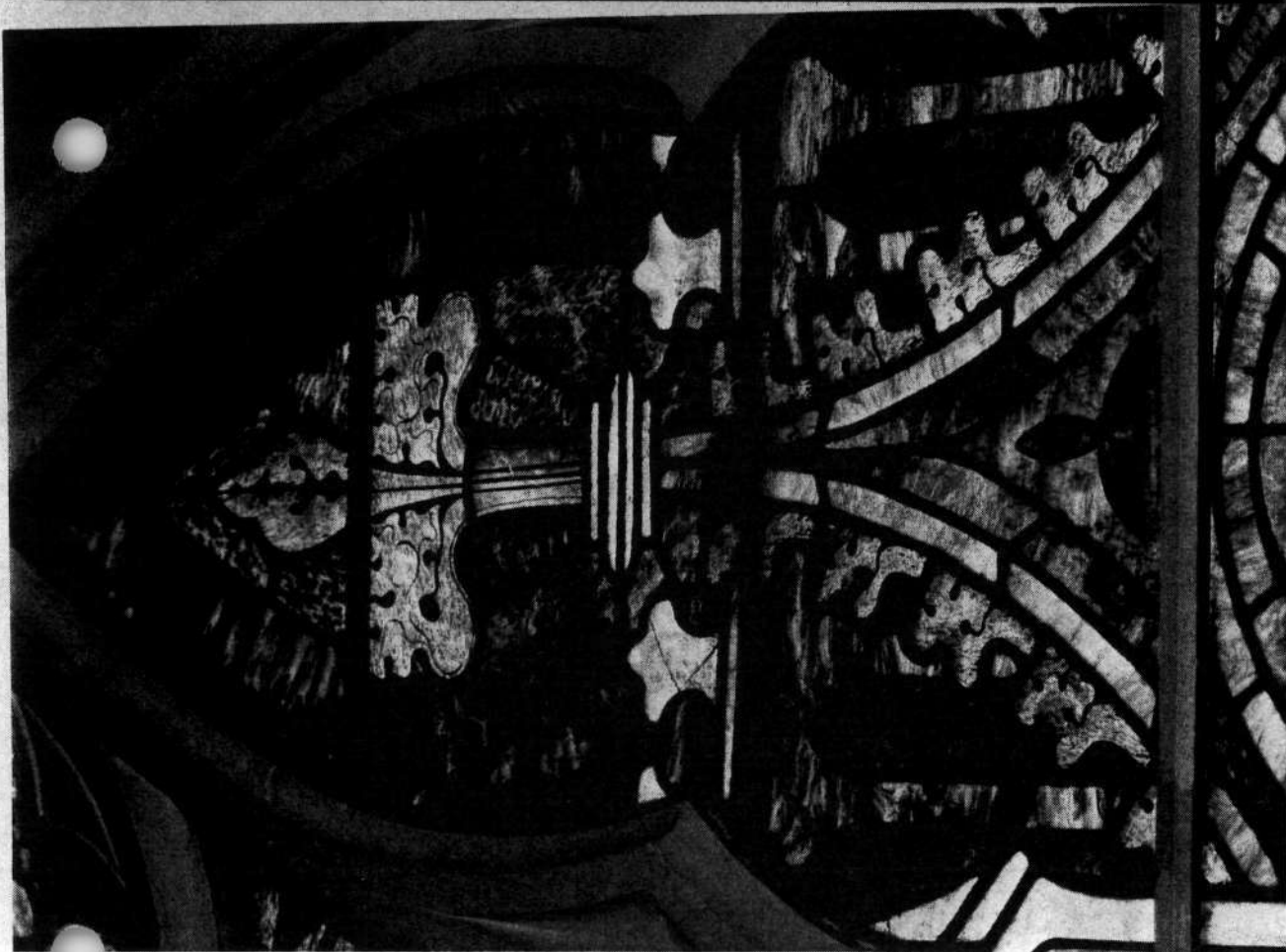
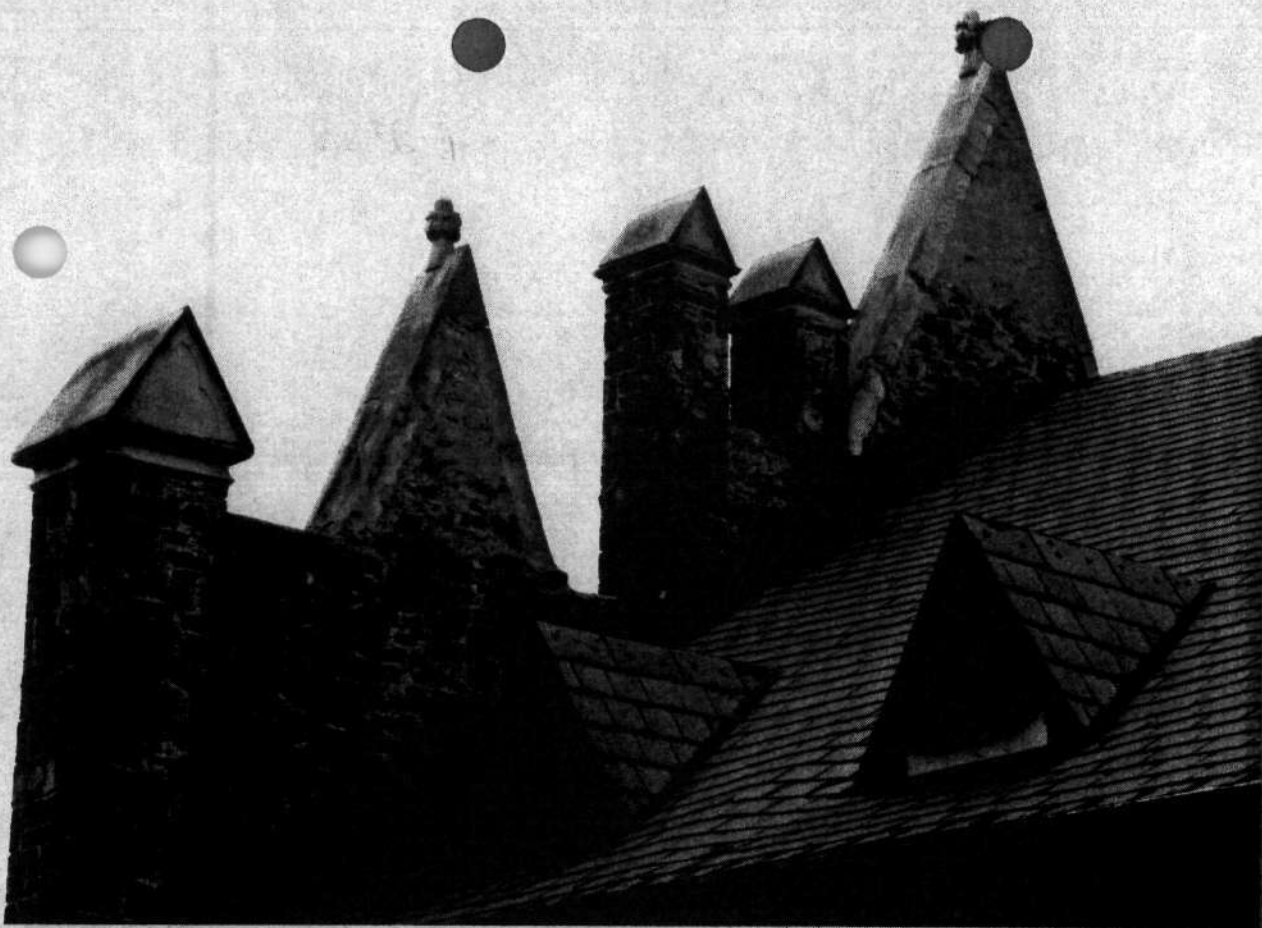
Evelyn J. Chatman

June 2, 2009

Front Facade Lighting
Fixture

B-2965

B-2965



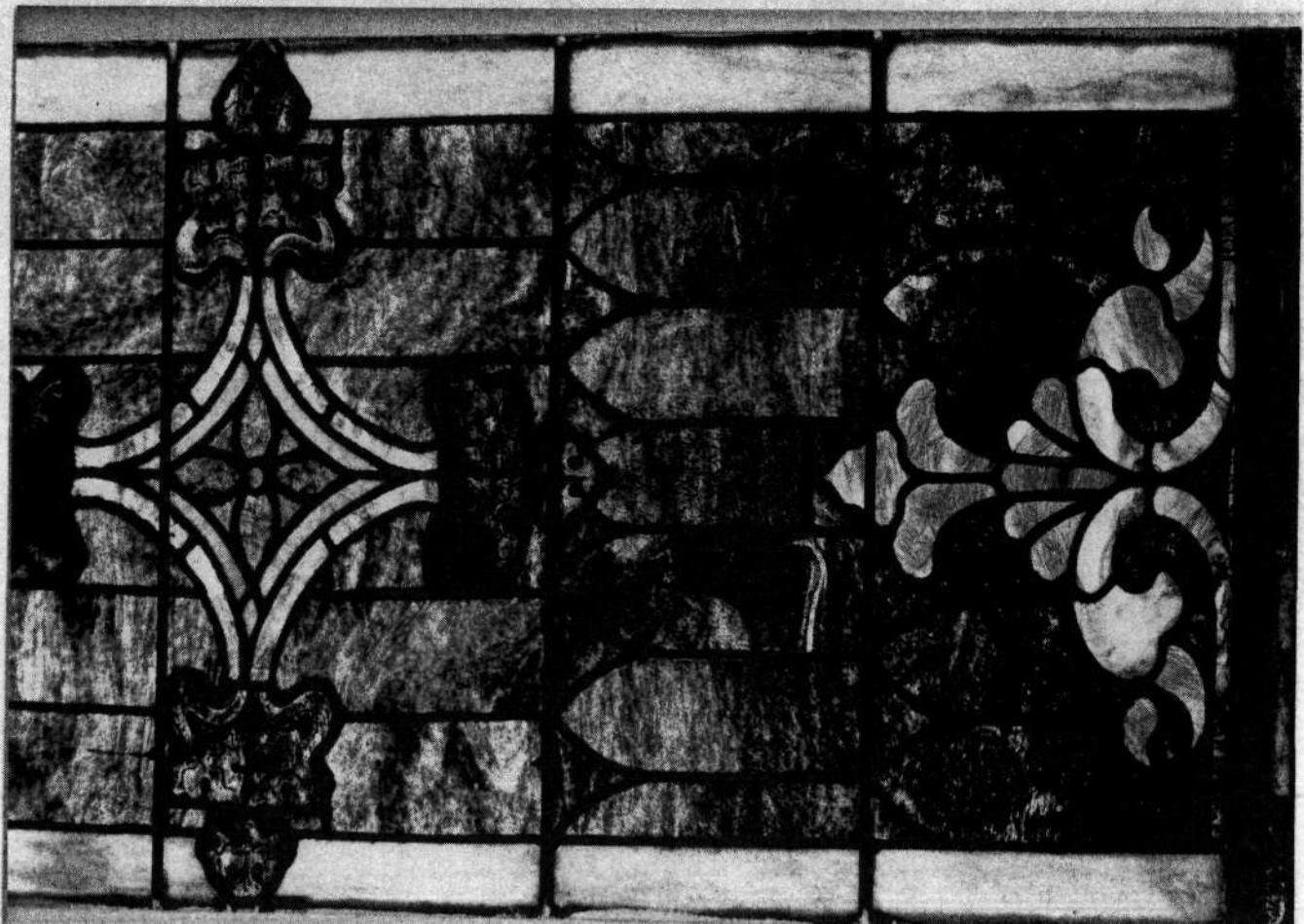
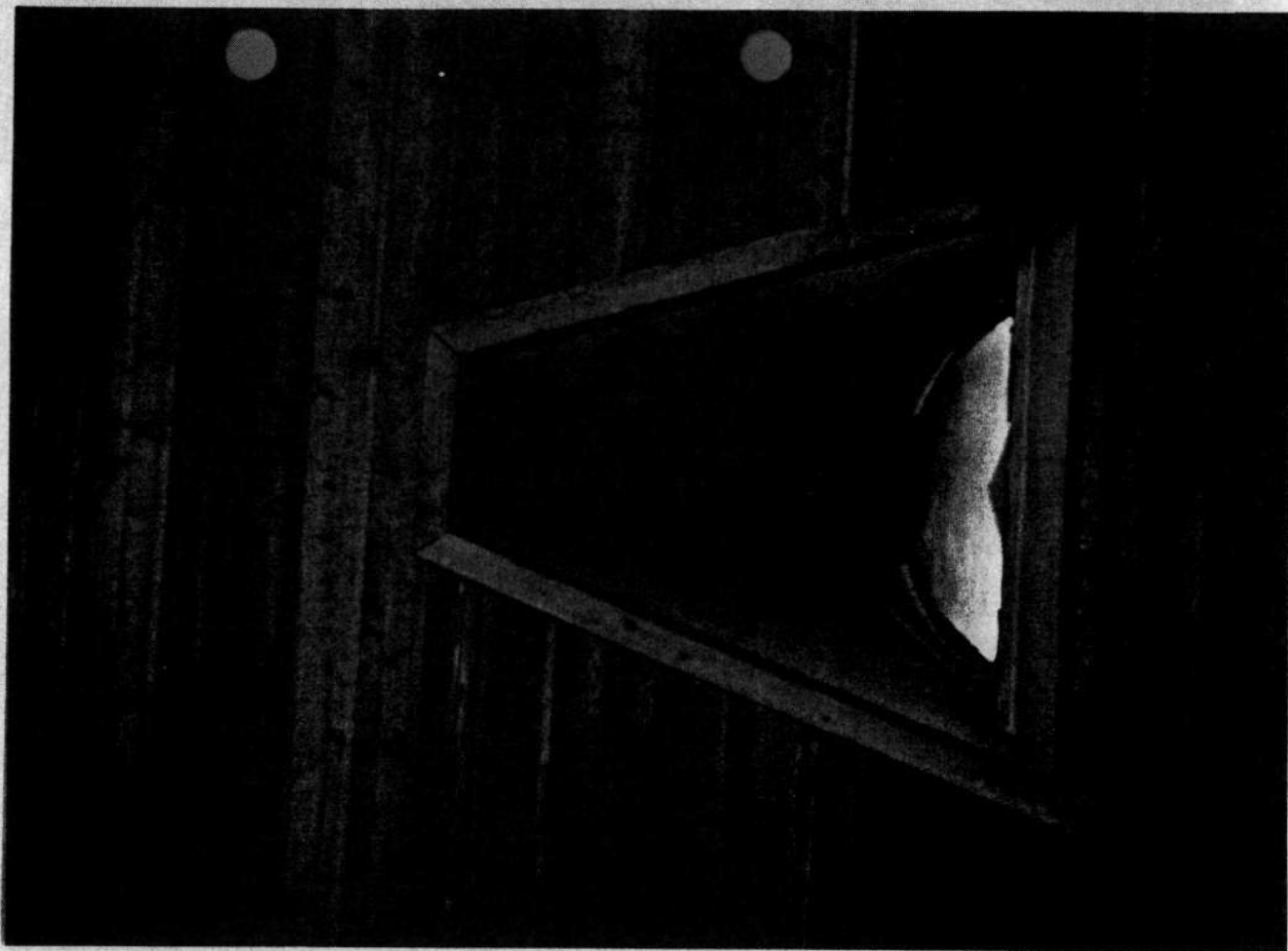
Union Baptist Church
1219-1227 Druid Hill Ave
Baltimore, MD
Evelyn J. Chatman
June 2, 2009
Chatman Collection

Interior photo of
stained glass window
front facade

Union Baptist Church
1219-1227 Druid Hill Ave
Baltimore, MD
Evelyn J. Chatman
June 2, 2009
Chatman Collection
Triangular roof-dormer

B-2965

B-2965



Union Baptist Church
1219-1227 Druid Hill Ave
Baltimore, MD
Evelyn J. Chatman
June 2, 2009
Chatman Collection

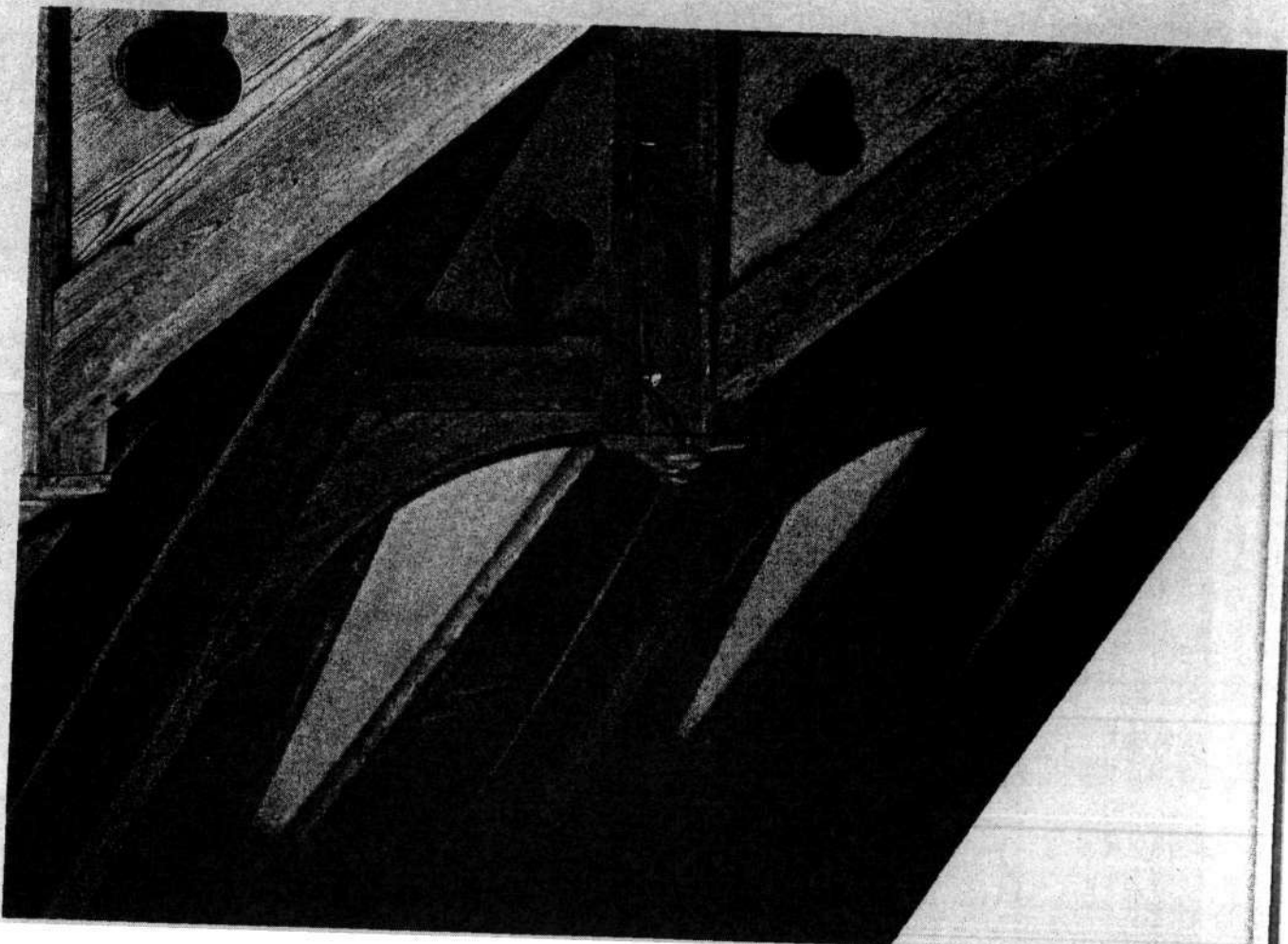
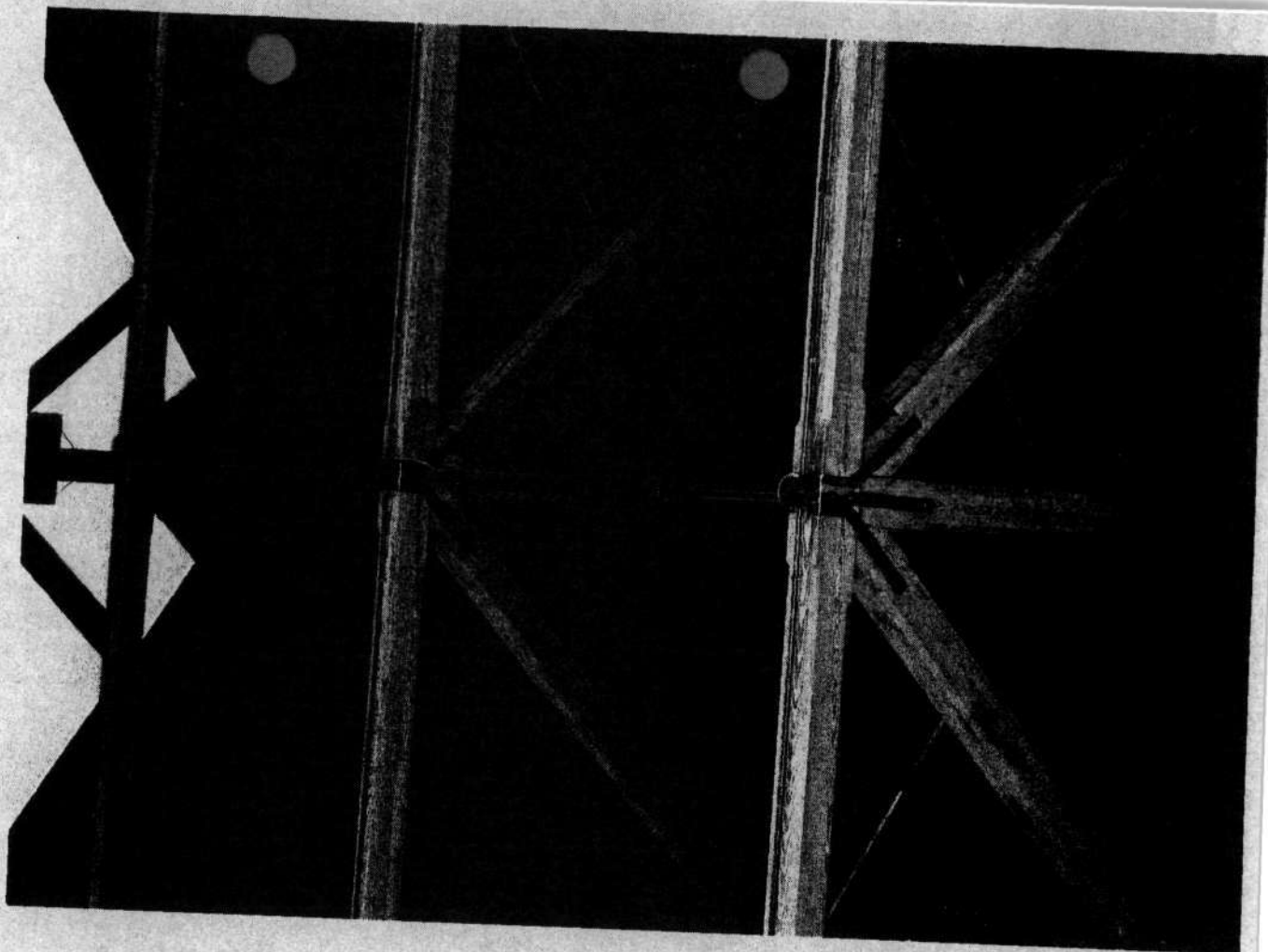
Interior photo of
stained glass window
Front facade

Union Baptist Church
1219-1227 Druid Hill Ave
Baltimore, MD
Evelyn J. Chatman
June 2, 2009
Chatman Collection

the tongue and groove
ceiling - triangular roof
dormer

B-2965

B-2965

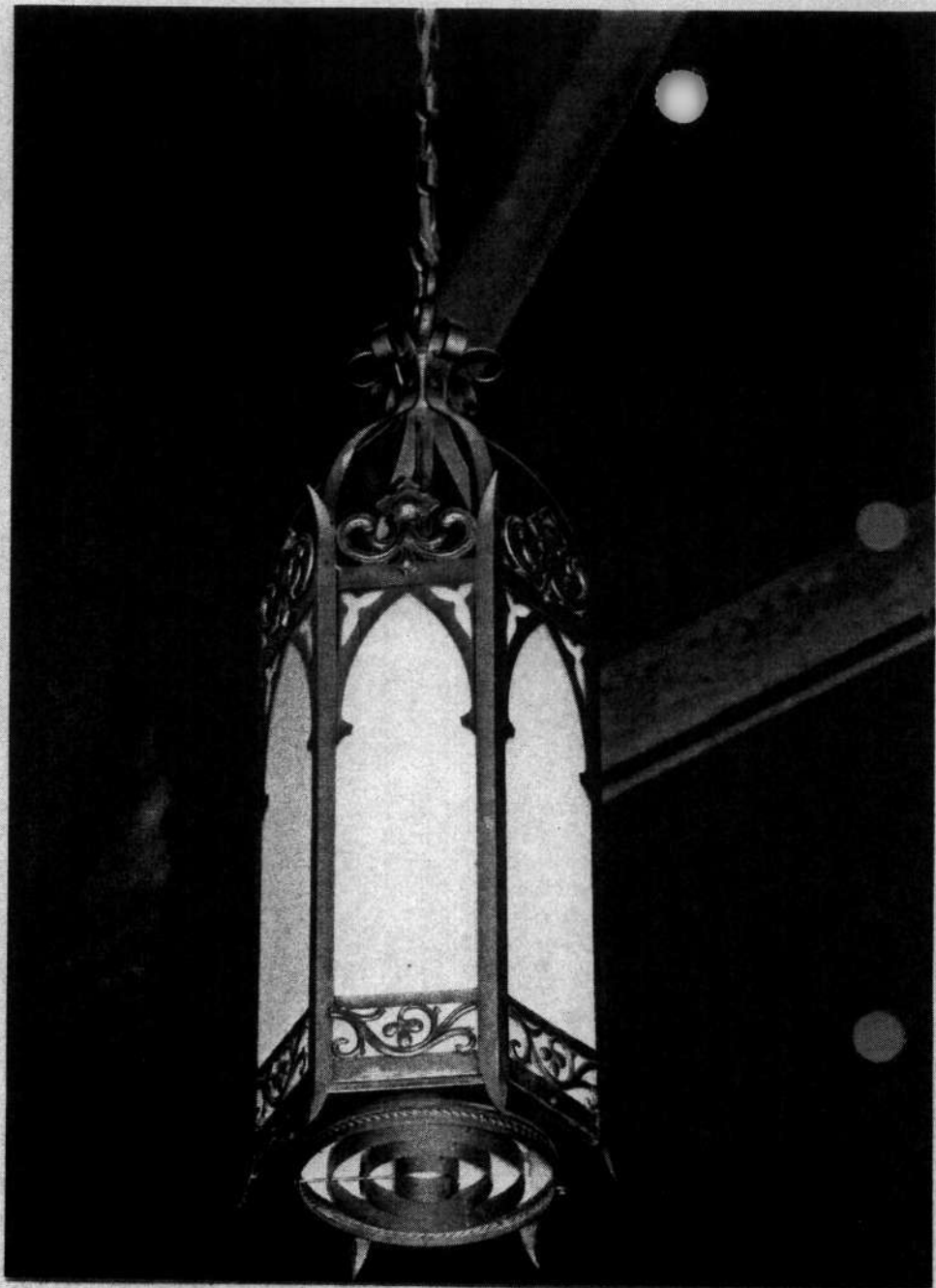
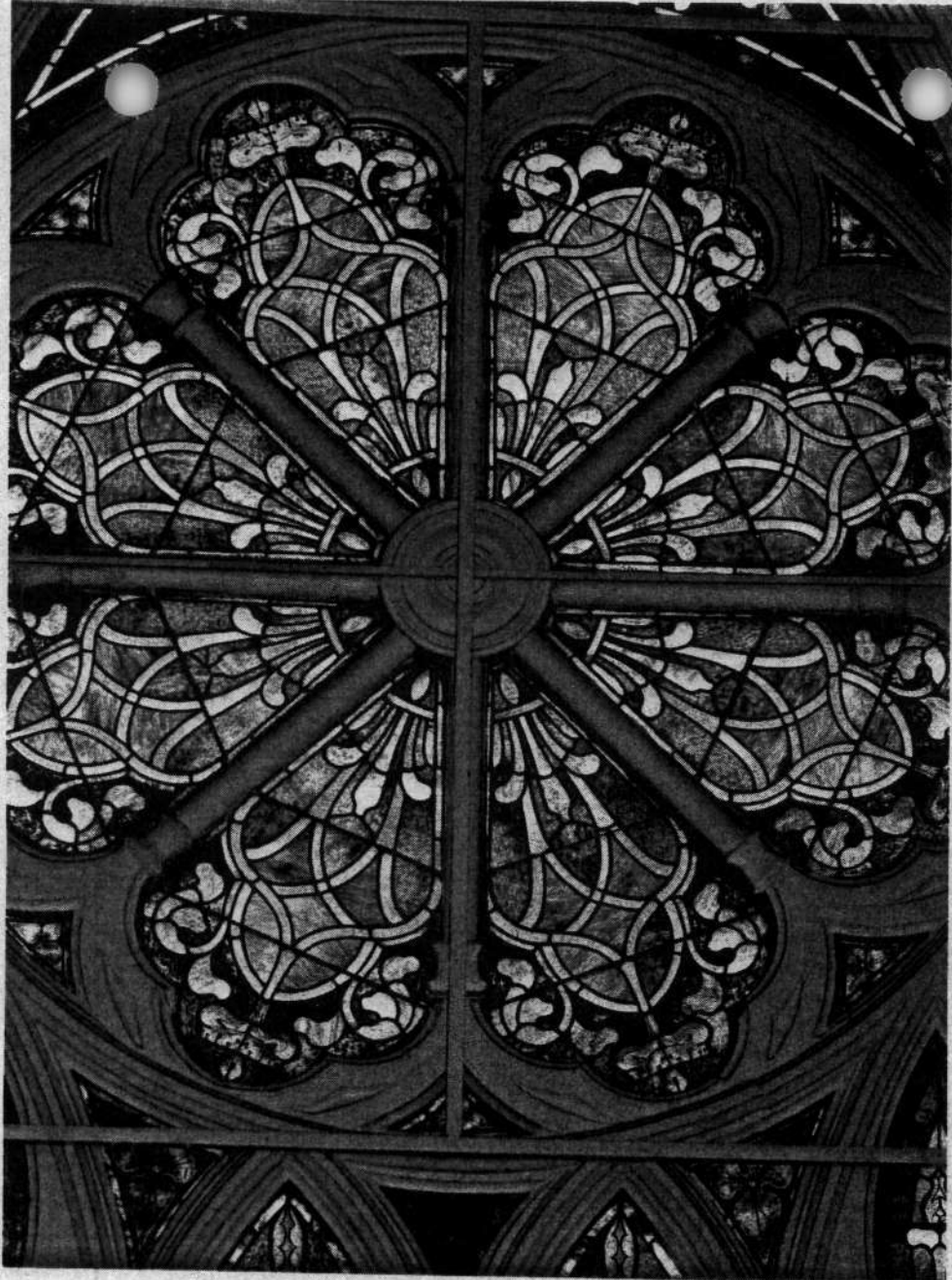


Union Baptist Church
1219-1227 Druid Hill Ave
Baltimore, MD
Evelyn J. Chatman
June 2, 2009
Chatman Collection

Decorative framing of
roof supporting rafters

B-2965

Union Baptist Church
1219-1227 Druid Hill Ave
Baltimore, MD
Evelyn J. Chatman
June 2, 2009
Chatman Collection
Decorative framing of
roof supporting rafters



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Union Baptist Church
1219-1227 Druid Hill Ave.
Baltimore, Md.
Evelyn J. Chatman
June 2, 2009
Chatman Collection
Interior view of window
above the tripart entrance

Union Baptist Church
1219-1227 Druid Hill Ave.
Baltimore, Md.
Evelyn J. Chatman
June 2, 2009
Chatman Collection
Interior lighting fixture

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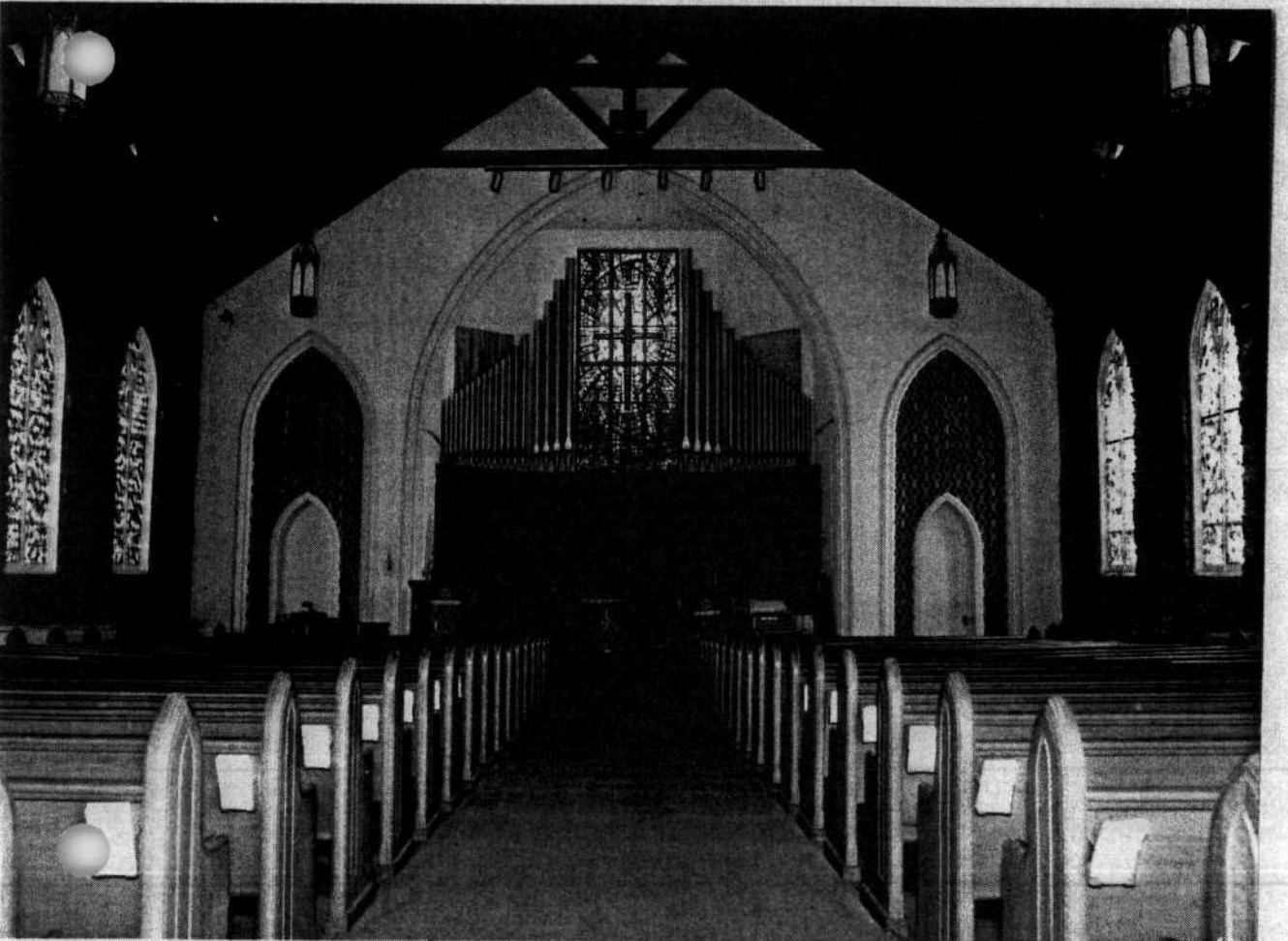
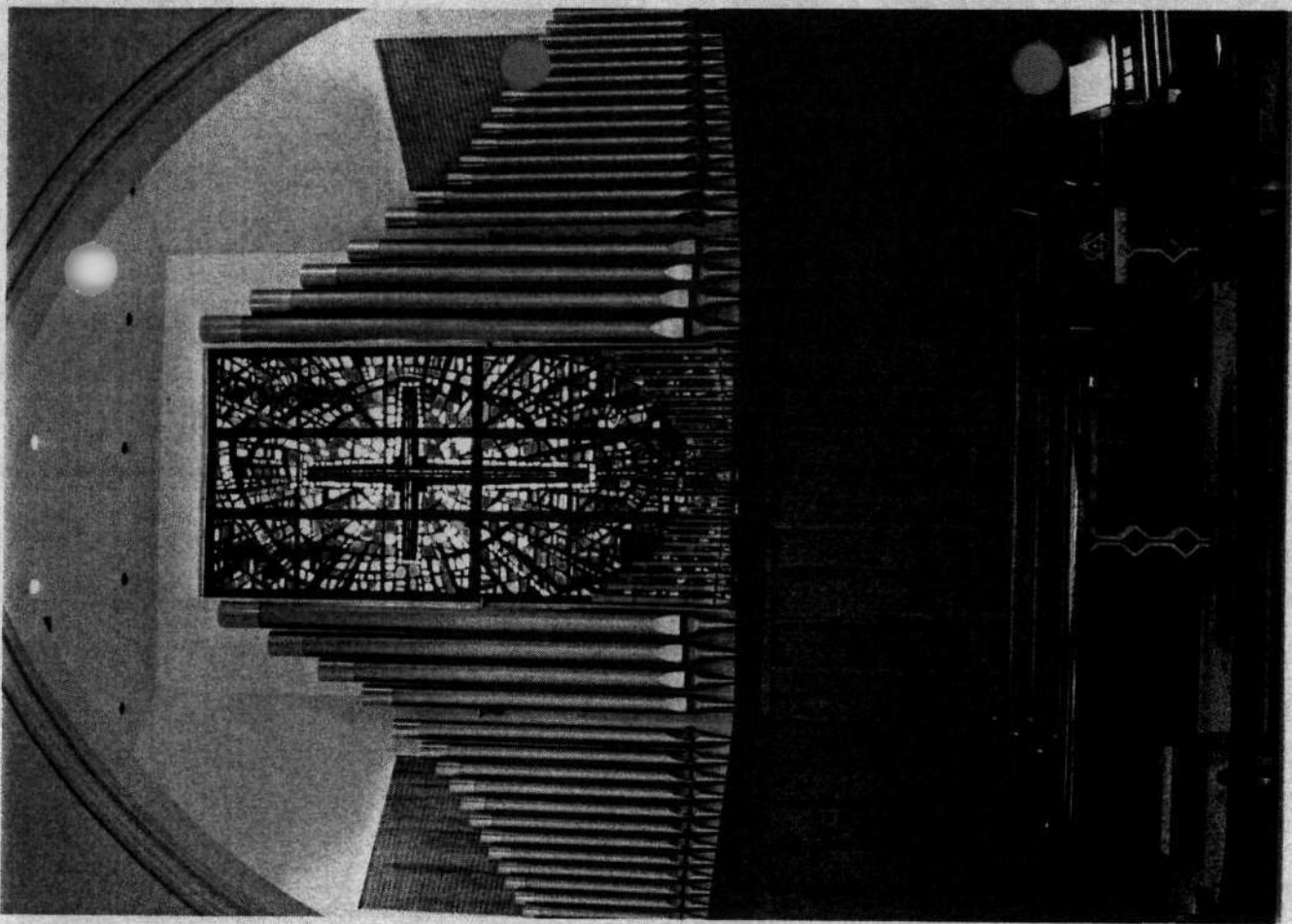
B-2965

Union Baptist Church
1214-1227 Druid Hill Ave
Baltimore, MD
Evalyn T. Chatman
June 2, 2009
Chatman Collection
Element +
Central window front facade

Union Baptist Church
1214-1227 Druid Hill Ave
Baltimore, MD
Evalyn T. Chatman
June 2, 2009
Chatman Collection

B-2965

B-2965



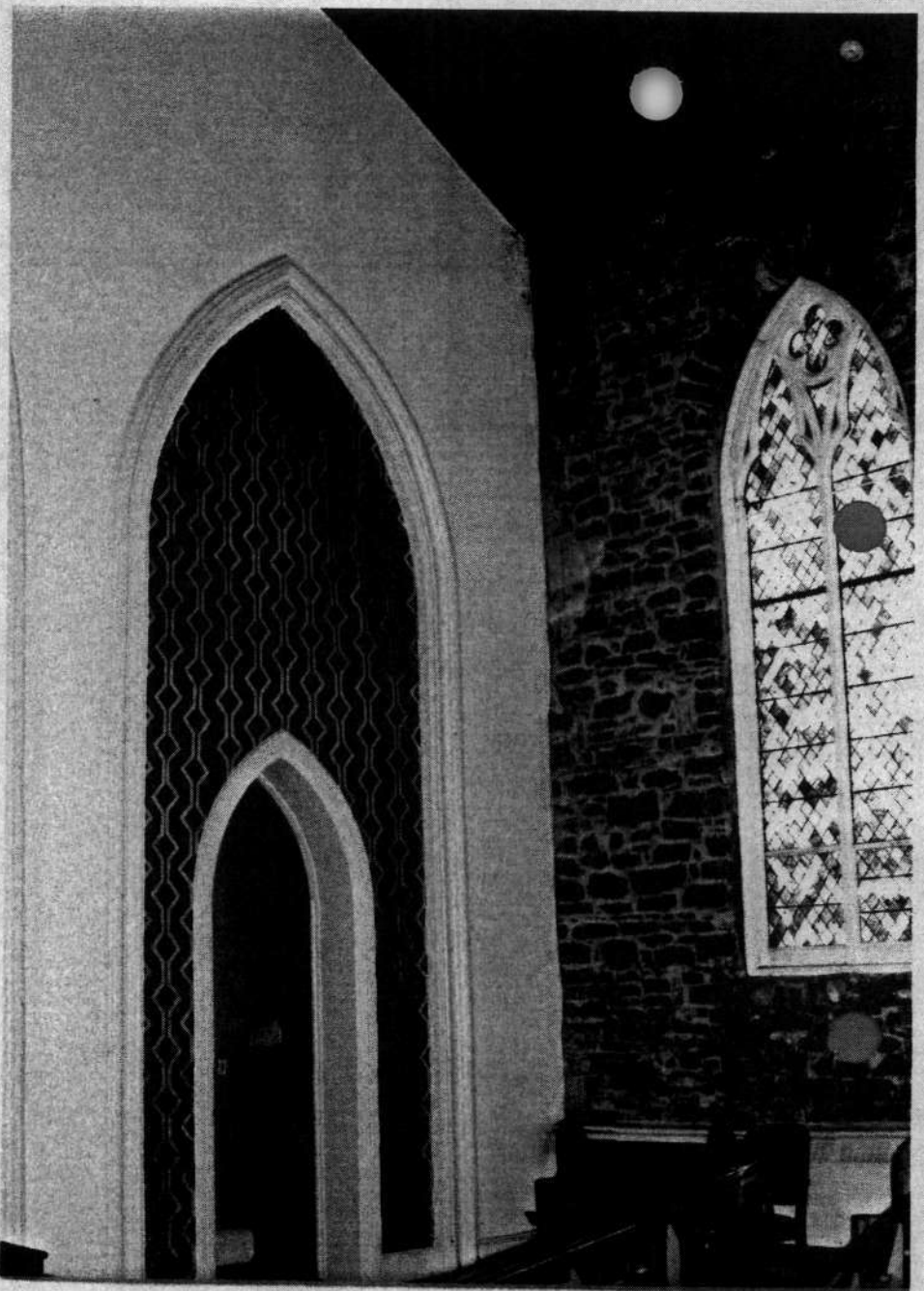
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Green Baptist Church
219-1227 David Hill Ave
Evelyn, Ia. Chatman
June 2, 2009
Chatman Collection

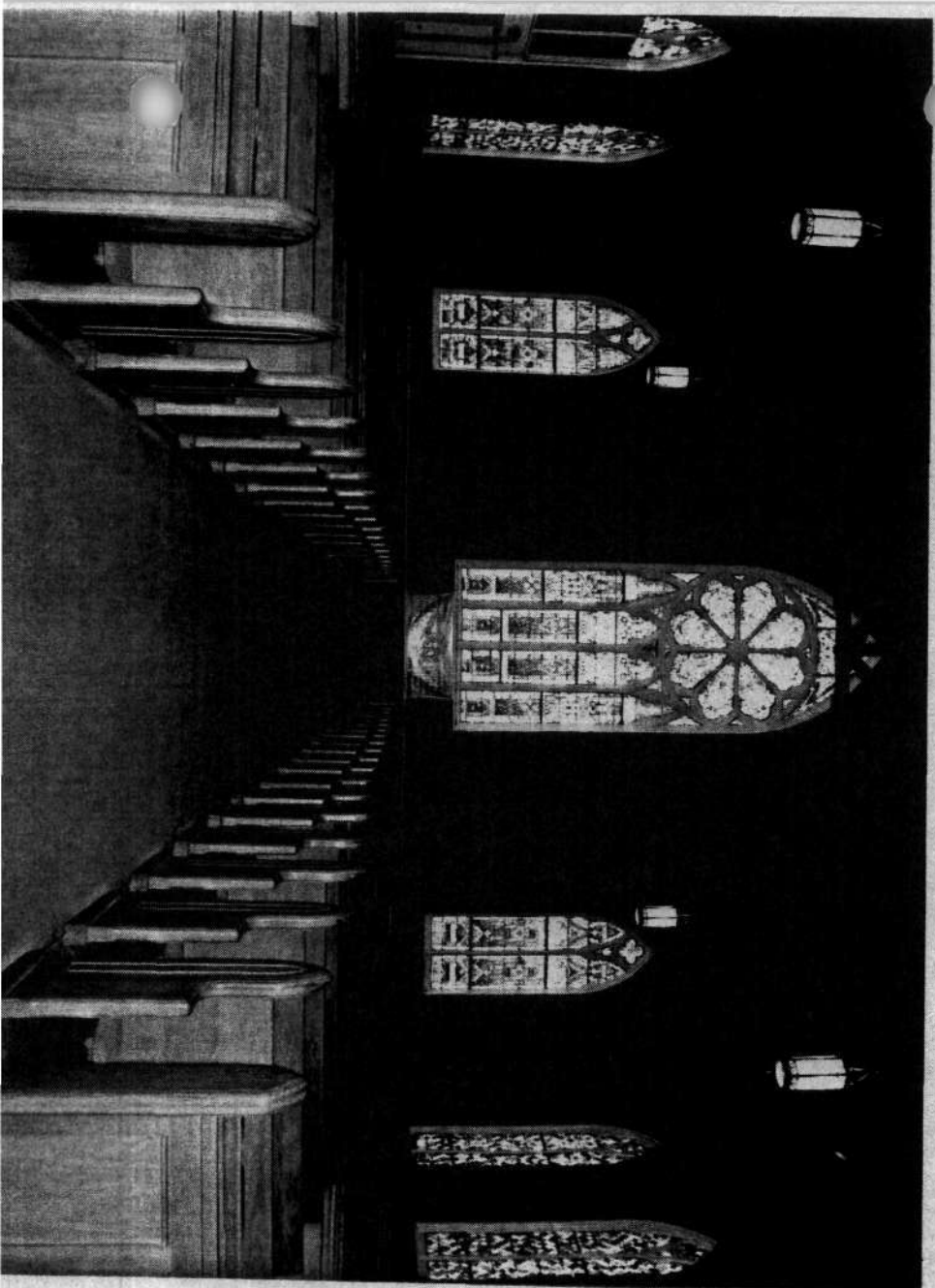
Some integral sides of the
chancel comprising a tank
line at the rear of which
is an organ pipe chancel
forming a structural glass
enclosure.

Front of the church is a large, central aisle,
showing, front door, side walls with 5' over
of the chancel, and was contained
the original stained glass, original
troughs are glass ceiling including down
openings are out of the light fixtures,
the 13' x 11' glass "inspirational window"
with "light" above organ chancel pit and
show light, and the central Gothic door
and coping the chancel frame by side arches
over doorways.

English Chatman photograph



B-2965



For the first time in the history of the
last 100 years, a person has been
caught in a G-thr. and it is not
in side wall containing original stone
glass but the original tongue and
groove has been broken.

B-2965

Evangelical Church, Pittsburg

General description of the structure from
structure. From the left, the structure
is a series of six G-thr. and it is not
in side wall containing original stone
glass but the original tongue and
groove has been broken.

Evangelical Church, Pittsburg

B-2965

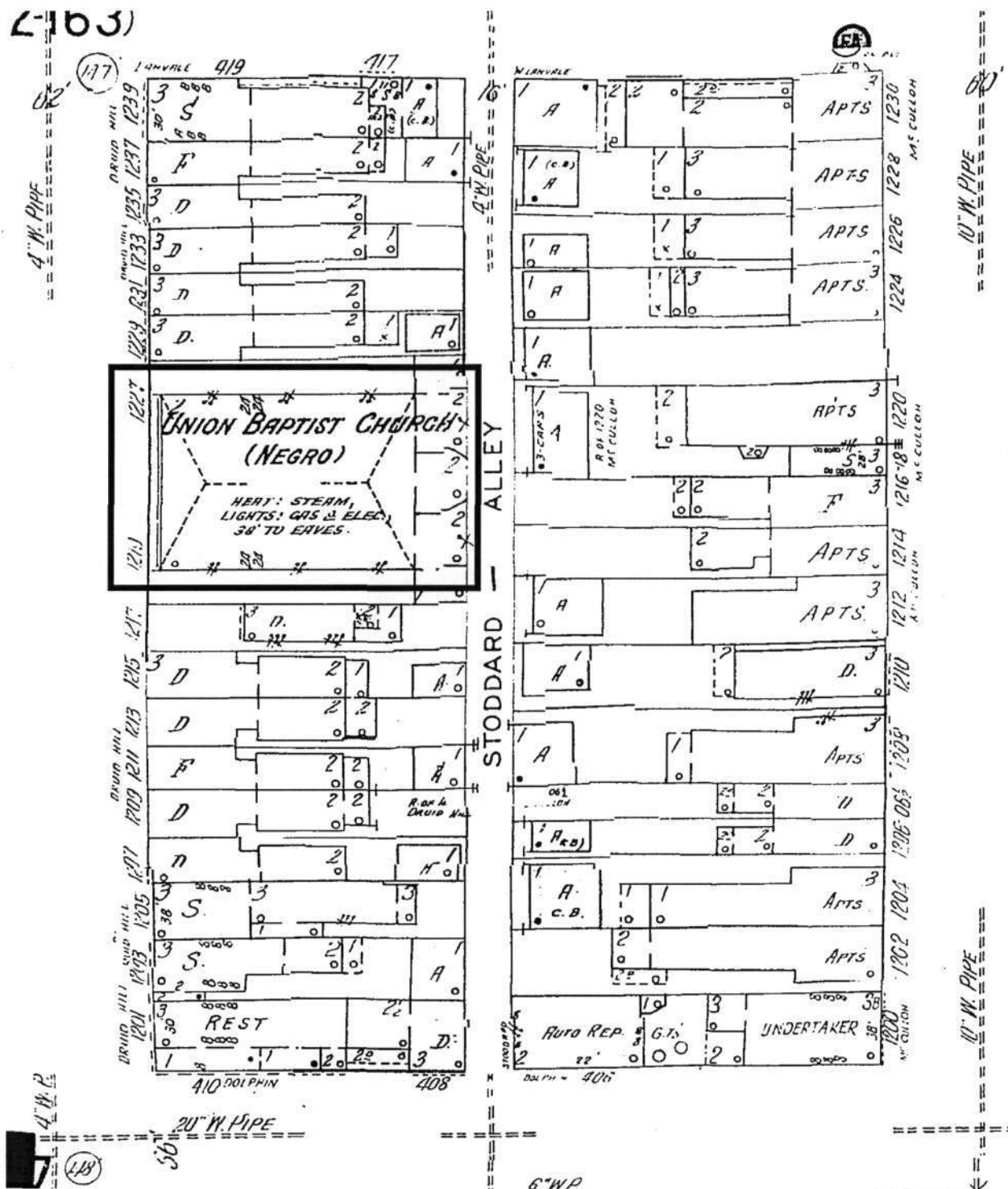
Union Baptist Church

1227 Druid Hill Avenue

Baltimore West Quad

Sanborn Map 1914-Dec.1951

Volume 2,1914-Sept.1951, Sheet 175



MARYLAND HISTORICAL TRUST

MAGI # 0429655708 B-2965
(#416)

INVENTORY FORM FOR STATE HISTORIC SITES SURVEY

1 NAME

HISTORIC

Union Baptist Church

AND/OR COMMON

2 LOCATION

STREET & NUMBER

1227 Druid Hill Avenue

(old address)

CITY, TOWN

Baltimore

VICINITY OF

CONGRESSIONAL DISTRICT

STATE

Maryland

COUNTY

3 CLASSIFICATION

CATEGORY

- ☐ DISTRICT
☒ BUILDING(S)
☐ STRUCTURE
☐ SITE
☐ OBJECT

OWNERSHIP

- ☐ PUBLIC
☒ PRIVATE
☐ BOTH
PUBLIC ACQUISITION
☐ IN PROCESS
☐ BEING CONSIDERED

STATUS

- ☒ OCCUPIED
☐ UNOCCUPIED
☐ WORK IN PROGRESS
ACCESSIBLE
☐ YES: RESTRICTED
☐ YES: UNRESTRICTED
☐ NO

PRESENT USE

- ☐ AGRICULTURE
☐ COMMERCIAL
☐ EDUCATIONAL
☐ ENTERTAINMENT
☐ GOVERNMENT
☐ INDUSTRIAL
☐ MILITARY
☐ MUSEUM
☐ PARK
☐ PRIVATE RESIDENCE
☒ RELIGIOUS
☐ SCIENTIFIC
☐ TRANSPORTATION
☐ OTHER

4 OWNER OF PROPERTY

NAME

Telephone #:

STREET & NUMBER

CITY, TOWN

VICINITY OF

STATE, zip code

5 LOCATION OF LEGAL DESCRIPTION

COURTHOUSE,
REGISTRY OF DEEDS, ETC.

Records Office Room 601

Liber #:

Folio #:

STREET & NUMBER

Baltimore City Courthouse

CITY, TOWN

Baltimore, Maryland 21202

STATE

6 REPRESENTATION IN EXISTING SURVEYS

TITLE

City of Baltimore Neighborhood Survey

DATE

1977

☐ FEDERAL ☐ STATE ☐ COUNTY ☐ LOCAL

DEPOSITORY FOR
SURVEY RECORDS

Commission for Historic and Architectural Preservation

CITY, TOWN

Baltimore, Maryland 21202

STATE

7 DESCRIPTION**CONDITION**

☒ EXCELLENT
☐ GOOD
☐ FAIR

☐ DETERIORATED
☐ RUINS
☐ UNEXPOSED

CHECK ONE

☒ UNALTERED
☐ ALTERED

CHECK ONE

☒ ORIGINAL SITE
☐ MOVED DATE _____

DESCRIBE THE PRESENT AND ORIGINAL (IF KNOWN) PHYSICAL APPEARANCE

The church is three bays wide with granite ashlar building and foundation walls. The three bays are defined by set back piers, two defining each bay. Each pier is capped in stone pinnacle, and each bay culminated in a gable end with molded stone trim that follows the gable gable lines. Fenestration and element organization is symmetrical throughout the building facade. The center bay houses the entrance, one double, flat, plate glass door flanked by two flat, plate glass doors. The doors surmount a common stone stoop and a common stone step. Engaged piers flank the double doors and the two flanking doors. A portal gable surmounts each entrance. Either outer bay is punctuated by two flat stained glass windows. They share the same aperture and a common wood mullion. The windows are hung with one over one lights. Both sets of windows are accompanied by a flat, rusticated stone surround. The upper facade of either outer bay is punctuated by two contiguous stained glass lancet windows. At their base immediately above the springline tracery defines smaller stained glass panels. Both sets of lancets are encased by a rusticated stone surround. The upper facade of the center bay is punctuated by a window comprising four stained glass lancet windows surmounted by a stained glass wheel window. These elements are encased by a pointed rusticated stone surround.

CONTINUE ON SEPARATE SHEET IF NECESSARY

8 SIGNIFICANCE

PERIOD		AREAS OF SIGNIFICANCE -- CHECK AND JUSTIFY BELOW			
<input type="checkbox"/> PREHISTORIC	<input type="checkbox"/> ARCHEOLOGY-PREHISTORIC	<input type="checkbox"/> COMMUNITY PLANNING	<input type="checkbox"/> LANDSCAPE ARCHITECTURE	<input checked="" type="checkbox"/> RELIGION	
<input type="checkbox"/> 1400-1499	<input type="checkbox"/> ARCHEOLOGY-HISTORIC	<input type="checkbox"/> CONSERVATION	<input type="checkbox"/> LAW	<input type="checkbox"/> SCIENCE	
<input type="checkbox"/> 1500-1599	<input type="checkbox"/> AGRICULTURE	<input type="checkbox"/> ECONOMICS	<input type="checkbox"/> LITERATURE	<input type="checkbox"/> SCULPTURE	
<input type="checkbox"/> 1600-1699	<input checked="" type="checkbox"/> ARCHITECTURE	<input type="checkbox"/> EDUCATION	<input type="checkbox"/> MILITARY	<input type="checkbox"/> SOCIAL/HUMANITARIAN	
<input type="checkbox"/> 1700-1799	<input type="checkbox"/> ART	<input type="checkbox"/> ENGINEERING	<input type="checkbox"/> MUSIC	<input type="checkbox"/> THEATER	
<input type="checkbox"/> 1800-1899	<input type="checkbox"/> COMMERCE	<input type="checkbox"/> EXPLORATION/SETTLEMENT	<input type="checkbox"/> PHILOSOPHY	<input type="checkbox"/> TRANSPORTATION	
<input checked="" type="checkbox"/> 1900-	<input type="checkbox"/> COMMUNICATIONS	<input type="checkbox"/> INDUSTRY	<input type="checkbox"/> POLITICS/GOVERNMENT	<input type="checkbox"/> OTHER (SPECIFY)	
		<input type="checkbox"/> INVENTION			

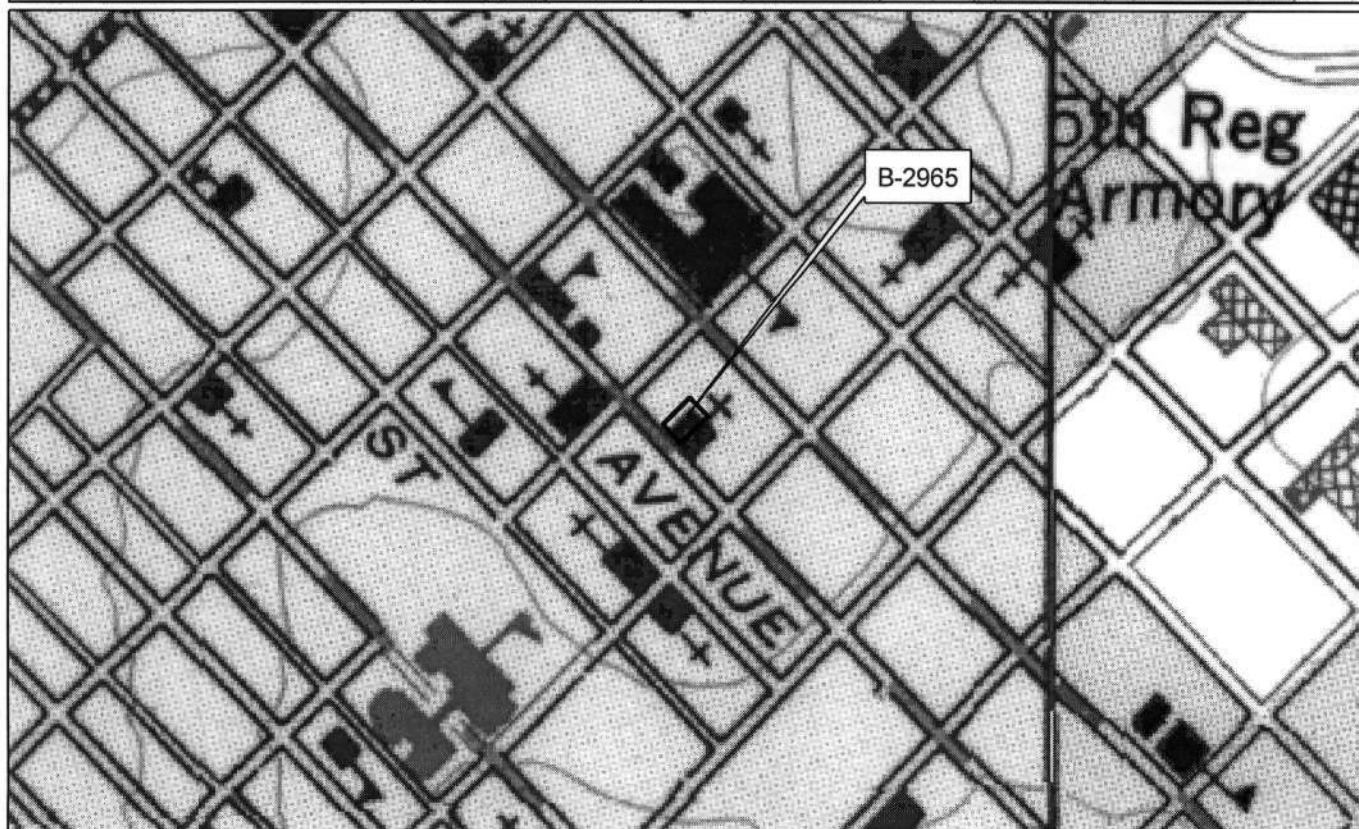
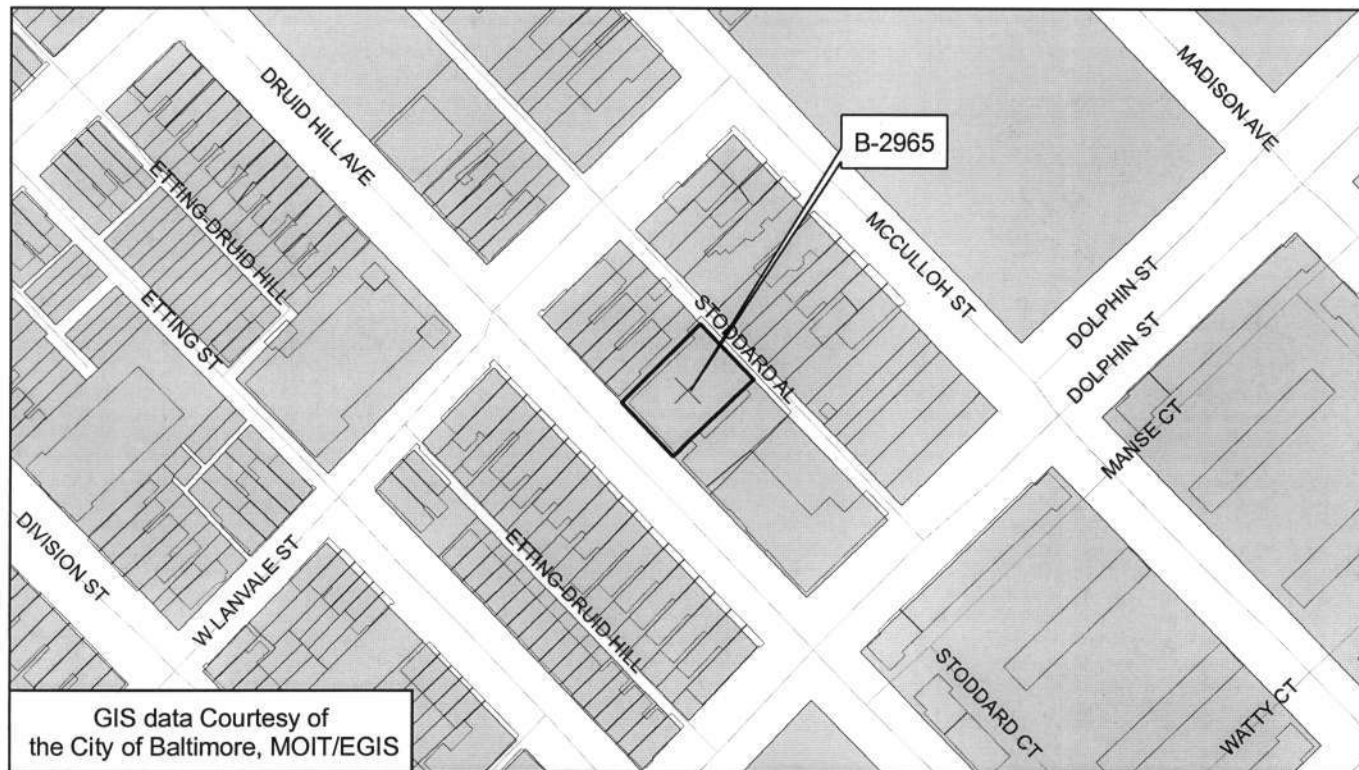
SPECIFIC DATES 1905

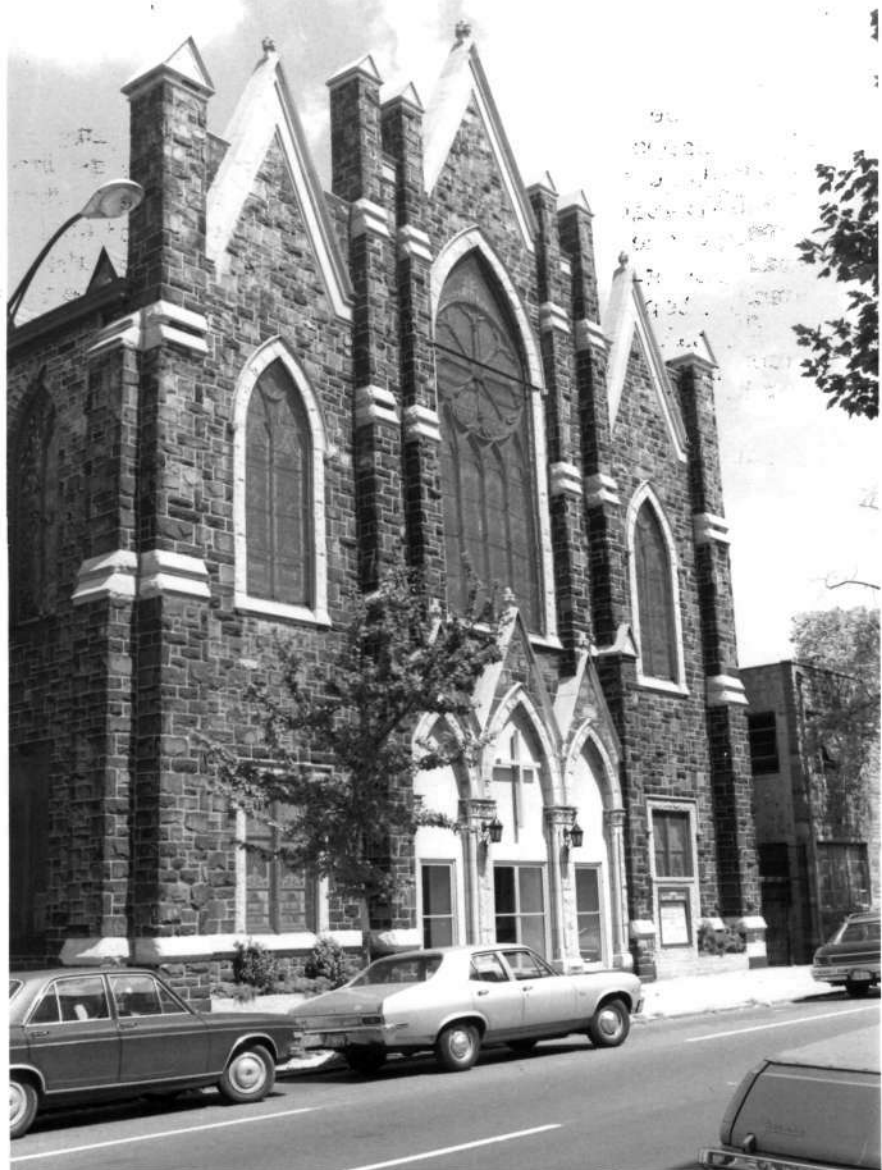
BUILDER/ARCHITECT

STATEMENT OF SIGNIFICANCE

The congregation of the Union Baptist Church dates from 1852. For fifty years Dr. Harvey Johnson was its pastor. Johnson was a civil rights leader and urged the separation of 'colored' and white Baptists "because of the paternalism that existed." Through the resources of the Union Baptist Church, he led the civil rights cause for black lawyers and teachers in Maryland. He was also a founder of the NAACP. The history of the Union Baptist Congregation is synonymous with the achievements of Dr. Johnson. He, too, was mainly responsible for the present church building constructed in 1905.

B-2965
Union Baptist Church
1227 Druid Hill Avenue
Block 0416 Lots 008
Baltimore City
Baltimore West Quad.





B-2965

